CITY OF BRADFORD
EXHIBITION.

CATALOGUE OF THE WORKS OF ART IN THE CARTWRIGHT MEMORIAL HALL.

1904.

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ART SECTION.

PREFATORY NOTE.

When a scheme of exhibition in these Art Galleries was first considered by the chairman and committee of the Art Gallery, a proposal was made and accepted that it should be carried out with a particular object in view. The exhibition was to be of English Art. The manner of exhibiting was to be an effort to show the work of Art in some natural and harmonious arrangement with one another; that is, that the works of art were, as far as possible, to be disposed in the way in which such things are intended to be seen—at home—in something like natural association.

The formalised and irritating effect of the prevailing method of picture exhibition is familiar. The typical picture gallery with its crowded unspaced paintings, whose exhibits crush and jostle each other, is very much the counterpart of a mob. No one picture has even a momentary opportunity of making its own appeal of an individual separate creation; each ruins in some degree its neighbour in scale, colour, sentiment or subject, and the attention is dissipated and frustrated. There is a general concession about this—at any rate, in principle—everywhere, and in many exhibitions some grouping and spacing of pictures is doing what can be done on this point to remedy the result.

The Committee of this exhibition desired, however, to touch a wider and more particular issue—that of fitting association and geniality of effect when displaying art objects. A series of pictures, however spaced, does not produce geniality of aspect, and in addition is an unperceived continuous strain on the mind. It runs the risk of being but a splendid warehouse of pictures. We never think of filling our private rooms with such an unrelieved fascination. Other objects find a place; and each act of an artist, whether in furniture, sculpture or ceramics, obtains harmonious and agreeable association and variety. Hesitating approaches to such a goal are frequently made by adding sculpture or jewelry and perhaps some of the applied arts to the exhibition of pictures; but this has generally been done by placing them as separate items and groups that wore the accustomed air of the museum, of formalised display and arbitrary exhibition.

Something more genial in result than this seems a natural craving. And the aim of the exhibition committee has been to move, if possible, towards something less formal; and have their collection, as far as circumstances permit, wear the air of being at home in a somewhat natural combination. To assist this, it was decided to display with the paintings a collection of old English furniture, and to relieve that again by a show of old English porcelains, and finally add such small pieces of sculpture as consort in dimensions with both. The central aim throughout being to obtain a common and agreeable whole. The furniture has accordingly been placed under the pictures (with what small attempt at grouping and centres the conditions allowed), and the bronzes, where practical, disposed on those. In associating pieces of furniture in the same room, and especially in groups, various types and makes are (as much as the material at hand permitted) kept together for the sake of unity.

The main and only formidable difficulty in carrying out this plan lay in dealing with the porcelains. Uncovered furniture could be railed off and adequately protected by patrolling attendants in each room. But even an exaggerated benevolence on the part of owners of magnificent pieces of

porcelain—such as were desired—could not comply with the quixotic condition of placing such loans outside glass cases. Cases had, therefore, to be adopted. They have been placed with what small degree of effectiveness was possible, and selected (with one exception) of a size as small as possible. Even with this necessity of using somewhat obstructive cases, the use of the porcelain is believed to be a gain to the effectiveness of the rooms—even when considered apart from the individual splendour of the beautiful pieces of china themselves. It has given the counter note to the reticent beauty of the rest, the accent and sharpness, and graced the whole with the lighter touches of piquancy, flutter and capriciousness in these flower-like things. Porcelains have well been said to be the eyes of a room.

In conclusion it is pleasant to remember instances where such a general design and intention as the one attempted here have been carried out. Amongst permanent collections it has been splendidly and completely realised in the *Wallace* collection at Hertford House, especially in the lower rooms and up the main staircase. Permanently again, and very completely, in the *Jones* collection at the Victoria and Albert Museum, at South Kensington. Amongst special exhibitions like the present one, it was carried out in a broken way in some sections of the Paris Exhibition, and again, slightly, at Glasgow more recently.

It is to be hoped that in spite of very considerable natural difficulties, arrangements of this character may be more persisted in, and a less "cast iron" type of display become general.

BUTLER WOOD, *Director.*

Introduction to the Pictures.

In the opening exhibition of the Cartwright Art Gallery an attempt has been made, so far as space permitted, to illustrate the development of English Art from Hogarth down to our own time ; and in the matter of contemporaries the Committee has striven to act in a liberal spirit, so that men who are not often to be found under one roof can here be compared with one another and their predecessors. So unusually representative a collection may excuse, it has been thought, a few words by way of preface on the character and connections of our school.

To throw that character into relief it may be convenient to start with a wider prospect. English Art did not begin with Hogarth, but the gap between his time and the rich early development is so great and so thinly peopled with native artists, that the two periods are seldom connected in thought. On the hither side of the gap is modern art, a matter of individual initiative, of private imagination, of the chance purchaser. The works are detached and movable, each limited by its own frame. They are brought together in collections and exhibitions, and inevitably are seen in such collections as competitors in beauty and significance rather than co-operators. On the further side of the gap we find art attached to a fixed place and employed to make visible and vivid the purpose of the building ; we find groups of artists employed on different parts of a whole, and employed to express not whatever happens to interest themselves, but an allotted part of a huge imaginative scheme, a reading of the world which is common to their employers and themselves. The thirteenth century cathedral, in all its varied imagery, professes to present no less than a complete and rounded imagination of existence and its meaning, from the humbler tribes of created things up through the hierarchy of spirits. The Powers that made the world and direct it are exhibited in the acts of a history that moves from the Creation of man through his Fall and Redemption to the Resurrection and Final Judgment. A French writer, M. Emile Mâle,

has recently shewn how closely the imagery of the great mediæval churches follows the doctrinal summaries and cyclopædias that arranged all knowledge and speculation in a complete authoritative frame. To the most notable of these attempts its author, Vincent of Beauvais, gave the name of the *Greater Mirror*. The universe is reflected in a series of mirrors that includes the *Mirror of Nature*, the *Mirror of Arts and Sciences*, the *Mirror of Morals*, the *Mirror of History*. From these in succession could be learned the order of creation and meaning of the creatures, the Labours of the Year, the number of the virtues and the vices they trample upon, the rank of the sciences, the scenes of the sacred historical drama. When this imaginative mirror was wrought France was the geographical centre of art, but England came near her among the provinces of Christendom.

In the fifteenth century the pressure of new ideas began to affect this vast imaginative union of religion with science and art; the *Greater Mirror* darkened and cracked. But an extraordinary period succeeded, during which the matter and the habit of the mighty scheme persisted, calling out the extraordinary powers of individual artists, while a revolution of the art of vision itself took place among the painters. The *Mirror of History* received its last tremendous shape in the painting of the Sistine Chapel. In this period Italy took over the leadership, and England almost fell out of history. She produced no Donatello, Leonardo or Titian, nor added any great name to the northern schools of Europe; and while her splendid Renaissance literature developed, she became, in the arts of imagery, a debtor nation.

The barrenness continued during the next culmination. Painting arrived at its full stature; but there was no English Rubens, no De Hooch or Vermeer, Hobbema or Ruysdael. Vandyck had his English shadow in Dobson as Holbein before him in Stretes and the miniaturists, but it was Teniers and Jan Steen who first rekindled the fire of invention for us; the gleam so long "lost outright in the temple" was "caught in the tavern."

England thus resumes the story of art when it might have seemed to be ended, and shares with France its leadership in the last two centuries. Of Hogarth's revivifying and transforming of the exhausted Dutch tradition a word will be said presently; but broadly speaking, the eighteenth century appears to us as a century of portrait painting and to a lesser extent of landscape painting. Our characteristic modern art therefore develops itself out of what was but the fringe and incident of mediæval. "Nature," for its own sake, free treatment of natural forms according to the artist's fancy, and the portrait art of the tomb-effigies fell outside of the great doctrinal mirror; but nature and portrait hold the centre of the modern pictorial field. The Great Mirror was blurred indeed in the eighteenth century. If we take Pope's *Essay of Man* as an example of its speculation we find the *Mirror of History* has disappeared ("Presume not God to scan"), the hierarchies of morals and sciences, soon to be so troubled, are in a provisional state, and Man, if politely puzzled, yet not greatly dissatisfied with his present or curious about his before and after, is held up for our study and admiration. The imaginative mirror adapts itself to this change, and becomes a magnificent looking-glass, in which the eighteenth century gentleman is reflected. Here again we see a foreign graft flowering late in England, when the stock might have seemed to be exhausted; for in the hands of Kneller, the second in succession from Vandyck, his princely art had become a heavy thing. But the genius of Reynolds and Gainsborough lifted English portraiture into the great tradition of the world, and began a line that ran over into the next century with lesser men like Hoppner, Lawrence and Raeburn.

There are two figures, one near the beginning, the other just at the end of the century, who stand outside of this lordly gracious and acquiescent art. One has already been referred to, William Hogarth; the other is William Blake. Hogarth is one of our great portrait painters, in a more downright temper than his successors, but that is only a part of his activity. He would

fain, single-handed, have filled out the whole circle of art. He made his attempt on sacred history, but his instinct quickly told him that his spirit and his time's could do nothing there; he turned upon his own work with savage caricature. In the sphere of the *Moral Mirror* he was more fortunate. The tranquility of the clean-cut Virtues on their thrones was broken up, satire, humour and drama were opened to English art. If it appears that Hogarth was a lonely appearance, with no successors, that is only because the succession was not one of painters, but of draughtsmen; Rowlandson and others in the eighteenth century, Leech, Keene, Caldecott and a host of illustrators in a milder time are among the progeny of that grim humourist.

William Blake, at the end of the century, suddenly unsealed the imaginative deeps and heights that had been locked. He essayed not to restore but to remake the ancient *Mirror*, and added new mythology to the old; myths to him were not disputable facts of history, but realities of the spirit. A new Dante, he explored Heaven and Hell, and thought he had reconciled them. Few have attempted to fathom his scriptures, but the visions with which he illustrated them place him among the greatest of spiritual artists.

To draw an imaginative map of the nineteenth century in all its distracted variety would be a difficult task. Blake ushered in an ardent revival of poetry, but the steadiest drive of the century's intellect was that of positive science, and the speculative results of this brought a shock to all previous systems. The "Descent of Man" is almost as distant from the "Essay on Man" as that is from the mediæval system. Not only the hierarchy of beings above Man, the Spirits and Powers and Dominations, was becoming insecure matter for the imagination, but Man and his "place in the universe" as well. The complacent lord of creation began to examine with more curiosity and humility its other parts. It is a symptom of this temper that when Wordsworth wrote *his* essay on Man, it was only the section on "nature" that he completed; and we may say of the century's painting that landscape was its leading subject. The first mighty achievements in this art belong to the previous century; Wilson and Gainsborough are the great names. They made English the art of Claude, of Rubens and of the Dutch. They are followed by Cozens and Girtin, Crome and Cotman, Turner and Constable, Cecil Lawson and Whistler, by a host of others. Not only did this art satisfy a deep demand in the spirit of the time, but its development gained further impetus from the fact that in this line of painting what was novel in painter's vision itself was being discovered. From the beginning to the end of the century the beauties of natural light and atmosphere increasingly occupied painters, and the influence can be traced beyond the bounds of pure landscape. Thus, to take two examples from France, J. F. Millet, who revived the mediæval cycle of the Labours of the Year, added to it a new setting and a new sentiment; Puvis de Chavannes draw from the same source a means of renewing monumental painting. The mention of these artists reminds us that the modern landscape development ran its course in France as well as in England, and that influences crossed and crossed back again from one country to another. Constable influenced the French school in the direction of open-air freshness and vigour of handling; Turner, later, encouraged the "impressionists" in their research of brilliant illumination: these, as well as their predecessors have had in their turn, an influence on later English landscape.

But if landscape painting was the most novel, persistent and characteristic line of the century, it was very far from being the only line. Never has there been such variety of effort, so many competing ideals. The early part of the century saw whole worlds of art recovered that had been outside even the wide connoisseurship of Reynolds. Flaxman, whose gentle art belongs to the early wave of classical revival, lived to see Greece recovered, and had a share in the revival of interest in mediæval art. A religious and romantic revival reinforced from Germany gave volume to the latter study and overpowered for a time the classics, and this interest, in its turn, was displaced

by study of the Renaissance, in its forgotten earlier, as well as later development; nor was this all, for the East, in its turn, became a disturbing force. Each of these recoveries of older art, as museums, travel and criticism made them known, became a starting point for fresh experiment. In this bewildering time, all the ages of the world became, after a fashion, contemporary and tugged at the student for his adoption. A painter, like Wilkie, who had begun as a modest variant upon the Dutch village painters, a Scottish Ostade, became, later, a tourist of art. To disentangle all the influences here would be impossible, but we may take the middle point of the century as the date at which a number of these ferments came to a head. This is the date of the ambitious project for uniting English artists in a public monumental work, the decoration of the new Houses of Parliament. The project itself had small result, not only because no great imaginative unity and impulse was behind it, such as controlled mediæval work, but because the directing committee made poor use of the individual talents that were attracted. Yet the large historical and legendary programme had its stimulating effect, and among the competitors were Alfred Stevens, G. F. Watts and Madox Brown, who were to make their names memorable elsewhere.

Stevens had trained himself in Italy, and the plastic genius of the Renaissance at last revealed itself in an Englishman, as if there had never been a break. His prophets in St. Paul's, sustain, without disgrace, comparison with their great originals in the Sistine, and his monument in the same church has few equals of its kind for balance and grouping of the whole as well as invention in the parts.

In Mr. Watts's painting, as in that of Reynolds and in that of Etty, who is a link between them, the Venetian influence predominates among other strains. Baulked of direct public employment he determined to employ himself for the public, and devoted his powers to two great objects, the first a series of pictures treating of spiritual matter without a dogmatic framework; the second a series of portraits of his contemporaries. These will remain as the most valuable outcome of the "historical" schemes of the time. Since the art thus revived with Mr. Watts, our age has been rich in portrait painters; it is enough to name talents so different as those of Millais and Whistler, not to speak of living masters.

Madox Brown was the most persevering of the "history" painters, and showed in this field sturdy, whimsical, dramatic power; but he found his finest subjects in contemporary scenes such as the "Work" and "Last of England." These pictures connect him with the group of the Pre-Raphaelites, Rossetti, Holman Hunt and Millais, whose work cut suddenly across the tradition of English painting. While the brotherhood lasted the very different temperaments of Rossetti the worshipper of love, Hunt the Puritan, Millais the solid Englishman, were united by an impulse of ardent poetry, and of intense vision that cast back to earlier models. The concentrated passion and designer's power of Rossetti produced what in the poor shopwork of the mediæval revivalists had till now been lacking, and his pupil Burne-Jones revived the whole world of the mediæval *Mirror* as well as other legendary cycles in his own spirit of wistful melancholy, while William Morris sought to restore the circle and spirit of the mediæval crafts.

This rough indication leaves out many names and lines of effort, but may at least suggest how remarkable and various was the imaginative life of the last century, in the absence of the public patronage and of the community of thought and feeling that characterised earlier times. The conditions of patronage, indeed, were as much changed as those of production. The lords and country gentlemen who in the eighteenth century were the steady employers of the portrait painters, were displaced as England became a manufacturing and mercantile country; the taste of the new community was much of it raw and artless. The best artists have often suffered neglect, while the wealthy spent their money on shallow and ephemeral art, and for

smaller purses the photographer took the place of the painter. Education may render the former class more discriminating, and with the second the artist will perhaps have his revenge now that drawing begins to be pursued again for its own sake and the taste for it revives. It is also possible that the municipalities may become patrons in the twentieth century, not only by providing galleries and buying detached works, but by giving commissions for larger enterprises. When we consider that an isolated act of national patronage resulted in the Wellington Monument and that the mere promise of it in the case of the Houses of Parliament had effects so remarkable; when we think what France has gained from state and municipal patronage in the works of a Delacroix, a Chassériau, a Puvis, a Rodin, it must seem worth while for the individual or the community to risk something in this direction. It will be an honour to Mr. Watts, but not to his century, that it received from him as a gift what it had refused to commission.

D.S.M.

EAST GALLERY.
Nos. 1 to 55.

1. A Schoolroom.—*W. Hogarth.*
   Lent by Edward Marsh, Esq.
2. —Head of a Lady.—*G. Romney.*
   Lent by Dr. Sidebotham.
3. Sketch for the Picture called "The Leaping Horse."—*J. Constable.*
   Lent by the Board of Education.
4. The Distressed Poet.—*W. Hogarth.*
   Lent by His Grace the Duke of Westminster.
5. Study for Illustration to Butler's "Hudibras."—*W. Hogarth.*
   Lent by W. Rothenstein, Esq.
6. Study for Illustration to Butler's "Hudibras."—*W. Hogarth.*
   Lent by W. Rothenstein.
7. Portrait of a Boy.—*Sir Joshua Reynolds, P.R.A.*
   Lent by the Corporation of Glasgow.
8. Portrait of Leonard W. Collmann.—*A. Stevens.*
   Lent by Mrs. Collmann.
9. Rembrandt's Daughter.—*J. M. W. Turner.*
   Lent by F. H. Fawkes, Esq.
10. Portrait of Mrs. Chapman.—*W. Hogarth.*
    Lent by Mrs. Dockray.
11. Aquae Albulae.—*R. Wilson.*
    Lent by C. J. Holmes, Esq.
12. Dr. Edmund Cartwright.—*R. Fulton.*
    Lent by G. Cartwright, Esq.

East Gallery—*continued.*

13. Horse and Donkey.—*J. Ward.*
Lent by the Board of Education.

14. Venus and her Doves.—*W. Etty.*
Lent by Dr. Lloyd Roberts.

15. The Convent, Twilight.—*R. Wilson.*
Lent by the Corporation of Glasgow.

16. Lady Mexborough as Diana.—*Sir Francis Cotes.*
Lent by The Rt. Hon. the Earl of Mexborough.

17. Cupid and Psyche.—*W. Etty.*
Lent by James N. Graham, Esq.

18. Allegory.—*W. Etty.*
Lent by Arthur Kay, Esq.

19. Portrait of David Garrick.—*Johann Zoffany, R.A.*
Lent by A. Wertheimer, Esq.

20. Landscape.—*R. Wilson.*
Lent by the Right Hon. Lewis Fry.

21. A Chinese Pig.—*J. Ward.*
Lent by the Board of Education.

22. A Prize Bull.—*James Ward.*
Lent by the Corporation of Wolverhampton.

23. Walter Fawkes.—*J. Hoppner.*
Lent by F. H. Fawkes, Esq.

24. Portrait of a Lady.—*Sir Joshua Reynolds.*
Lent by A. Sanderson, Esq.

25. The Pedlar.—*Greuze.*
Lent by the Rt. Hon. Lord Masham.

26. A Question of Propriety.—*E. Long, R.A.*
Lent by the Rt. Hon. Lord Masham.

27. The Swannery.—*Sir E. Landseer.*
Lent by the Rt. Hon. Lord Masham.

28. Lady Albinia Cumberland.—*G. Romney.*
Lent by the Rt. Hon. Lord Masham.

29. Mrs. Smith and Child.—*G. Romney.*
Lent by the Rt. Hon. Lord Masham.

30. Landscape, with Figures.—*D. Teniers.*
Lent by the Rt. Hon. Lord Masham.

31. Landscape.—*Hobbema.*
Lent by the Rt. Hon. Lord Masham.

32. Distraining for Rent.—*Sir D. Wilkie.*
Lent by the Rt. Hon. Lord Masham.

East Gallery—*continued.*

33. At the Bath.—*Conrad Kiesel.*
Lent by the Rt. Hon. Lord Masham.

34. Bay of Naples.—*W. Müller.*
Lent by the Rt. Hon. Lord Masham.

35. Virgin and Child.—*Peter Paul Rubens.*
Lent by the Rt. Hon. Lord Masham.

35A. The Aged Horse.—*G. Morland.*
Lent by C. Eastwood, Esq.

36. Landscape, Ruins and Castle.—*J. C. Ibbetson.*
Lent by W. H. Aykroyd, Esq.

37. Sunset.—*J. Constable.*
Lent by C. J. Holmes, Esq.

38. The Elder Daughters of King George III.—*T. Gainsborough.*
Lent by the Board of Education.

39. Sir W. Pulteney.—*Sir Henry Raeburn.*
Lent by the Rt. Hon. Lord Grantley.

40. Lady Elizabeth Foster.—*Sir J. Reynolds.*
Lent by His Grace the Duke of Devonshire.

41. Gordale Scar.—*James Ward.*
Lent by Shepherd Brothers.

42. Modern Italy.—*J. M. W. Turner.*
Lent by the Corporation of Glasgow.

43. Major G. Cartwright.—*J. Hoppner.*
Lent by G. Cartwright, Esq.

44. Portrait of William Pitt.—*T. Gainsborough.*
Lent by the Corporation of Leeds.

45. The Woodman.—*T. Gainsborough.*
Lent by C. J. Holmes, Esq.

46. Man with a Gun.—*T. Gainsborough.*
Lent by C. Eastwood, Esq.

47. Water Mill at Gillingham, Dorset.—*J. Constable.*
Lent by the Board of Education.

48. Portrait of a Gentleman.—*Johann Zoffany, R.A.*
Lent by E. Willett, Esq.

48A. Portrait of a Lady.—*Johann Zoffany, R.A.*
Lent by E. Willett, Esq.

East Gallery—*continued.*

49. Fording the River, Showery Weather.—*John Constable.*
Lent by the Corporation of London.

50. The Countess of Cavan.—*Allan Ramsay.*
Lent by A. J. Sanders, Esq.

51. Portrait of a Gentleman.—*T. Gainsborough.*
Lent by C. Eastwood, Esq.

52. The Children of Earl Zetland.—*W. Hogarth.*
Lent by Mark Fisher, Esq.

53. Gibraltar Watering Place, Norwich.—*J. Crome.*
Lent by A. Sanderson, Esq.

54. Portrait of Lady Byron.—*W. Hogarth.*
Lent by William Harvey, Esq.

55. Portrait of a Lady.—*T. Gainsborough.*
Lent by C. Eastwood, Esq.

SOUTH EAST GALLERY.
Nos. 56 to 80.

56. Rome.—*R. Wilson.*
Lent by The Rt. Hon. the Earl of Dartmouth.

57. Lincoln.—*P. De Wint.*
Lent by A. Sanderson, Esq.

58. Portrait of Miss Horneck.—*Sir Joshua Reynolds.*
Lent by F. H. Fawkes, Esq.

59. The Huntsman.—*T. Gainsborough.*
Lent by W. H. Aykroyd, Esq.

60. The Pilot Boat.—*J. M. W. Turner.*
Lent by F. H. Fawkes, Esq.

61. Portrait of Mrs. Hay.—*Sir Henry Raeburn.*
Lent by A. Sanderson, Esq.

62. Portrait of Col. Musgrave.—*T. Gainsborough.*
Lent by C. Eastwood, Esq.

63. The Trout Stream.—*J. M. W. Turner.*
Lent by A. Sanderson, Esq.

64. Sir Uvedale T. Price.—*T. Gainsborough.*
Lent by Arthur Kay, Esq.

65. The Windmill and Lock.—*J. M. W. Turner.*
Lent by Sir Frederick Cook, Bart.

66. The Sand Pits.—*J. Linnell.*
Lent by the Corporation of Preston.

South East Gallery—*continued.*

67. Testing the Blade.—*W. Q. Orchardson, R.A.*
Lent by Mrs. Lindsay.

68. Hayle Harbour.—*J. L. Henry.*
Lent by W. H. Aykroyd, Esq.

69. An Essex Height.—*Mark Fisher.*
Lent by L. Rosenheim, Esq.

70. A Cup of Tea.—*F. Potter.*
Lent by Prof. F. Brown.

71. The Grand Canal, Venice.—*J. Holland.*
Lent by E. Pullar, Esq.

72. Portia.—*Sir L. Alma Tadema.*
Lent by H. R. Pfungst, Esq.

73. The Hop Gardens of England.—*Cecil Lawson.*
Lent by Mrs. Cecil Lawson.

74. A Man of Letters.—*W. Nicholson.*
Lent by Mrs. Henley.

75. Sunset.—*Cecil Lawson.*
Lent by Mrs. Cecil Lawson.

76. Dieppe.—*W. Sickert.*
Lent by Prof. F. Brown.

77. Wharfedale.—*Cecil Lawson.*
Lent by Mrs. Cecil Lawson.

78. The Violoncello Player.—*A. Legros.*
Lent by the Rt. Hon. the Earl of Carlisle.

79. Barden Moor.—*A. Priestman.*
Lent by the Artist.

80. Marshy Valleys.—*Bertram Priestman.*
Lent by W. H. Aykroyd, Esq.

RECEPTION HALL.
Nos. 81 to 88b.

81. R. B. Cunninghame Graham, Esq.—*J. Lavery, R.S.A.*
Lent by the Artist.

82. Dawn.—*Frank Dicksee, R.A.*
The property of the Bradford Corporation.

83. Heather.—*Tom Mitchell.*
Lent by the Artist.

84. Lord Roberts.—*Charles Furse, A.R.A.*
Lent by the Artist.

Reception Hall—*continued.*

85. Fox and Pheasants, Tapestry.—*Sir E. Burne Jones and W. Morris.*
Lent by the Trustees of the Whitworth Institute.

86. Portrait of Muirhead Bone.—*Francis Dodd.*
Lent by Mrs. Muirhead Bone.

87. The Misses Bishop.—*Henry Tonks.*
Lent by the Artist.

88. Café in Dieppe.—*W. Nicholson.*
Lent by the Artist.

88A. Miss C. Walton.—*E. A. Walton, R.S A.*
Lent by the Artist.

88B. Portrait of the Rt. Hon. Lord Masham, J.P., D.L.—*Hon. J. Collier.*
Presented to the Cartwright Memorial Hall by Mr. Councillor Wm. C. Lupton.

SOUTH WEST GALLERY.

Nos. 89 to 133.

89. A Quiet Corner.—*F. Potter.*
Lent by T. Stirling Lee, Esq.

90. Mother and Child.—*Ford Madox Brown.*
Lent by H. Boddington, Esq.

91. The Salutation of Beatrice.—*D. G. Rossetti.*
Lent by Dr. Lloyd Roberts.

92. Beatrice at the Wedding Feast Denying her Salutation to Dante.—*D. G. Rossetti.*
Lent by Mrs. Hadley.

93. Portrait of Mrs. Houghton and Family.—*A. B. Houghton.*
Lent by Mrs. Davis.

94 King Rene's Honeymoon.—*Ford Madox Brown.*
Lent by Mrs. Coltart.

95. St. Clement.—*Prof. A. Legros.*
Lent by L. W. Hodson, Esq.

96. Elijah and the Widow's Son.—*Ford Madox Brown.*
Lent by L. W. Hodson, Esq.

97. The Artist—*Ford Madox Brown.*
Lent by T. Watts Dunton, Esq.

South West Gallery—*continued.*

98. The Hireling Shepherd.—*W. Holman Hunt.*
Lent by the Corporation of Manchester.

99. Danäe.—*Sir E. Burne Jones.*
Lent by the Corporation of Glasgow.

100. The Entombment.—*Ford Madox Brown.*
Lent by H. Boddington, Esq.

101. Take your Son, Sir!—*Ford Madox Brown.*
Lent by Harold Rathbone, Esq.

102. The Marriage of Sir Tristram.—*Sir E. Burne Jones.*
Lent by A. E. Street, Esq.

103. The Shadow of Death.—*W. Holman Hunt.*
Lent by the Corporation of Leeds.

104. Study of a Man's Head.—*A. E. John.*

105. A Moonlight Idyll.—*Edward Stott.*
Lent by H. Roberts, Esq.

106. The Gamekeeper's Cottage.—*J. Charles.*
Lent by J. Clough, Esq.

107. The Book.—*A. A. McEvoy.*
Lent by E. Hesslein, Esq.

108. Portrait of Sir E. Burne Jones.—*Prof. A. Legros.*
Lent by the Rt. Hon. the Earl of Carlisle.

109. Love's Twilight.—*Edward Stott.*
Lent by Messrs. Agnew & Co.

110. The Golden Bough.—*C. Ricketts.*
Lent by His Honour Judge Evans.

111. The Samaritan at the Inn.—*C. Ricketts.*
Lent by the Artist.

112. Normandy Meadows.—*Adrian Stokes.*
Lent by R. Dunthorne, Esq.

113. Cowdray Castle.—*R. E. Fry.*
Lent by the Artist.

114. A Prelude.—*E. Sichel.*
Lent by H. Behrens, Esq.

115. An old Book of Music.—*F. Potter.*
Lent by T. Stirling Lee, Esq.

116. Background for a Portrait of John Ruskin.—*Sir J. E. Millais, P.R.A.*
Lent by L. W. Hodson, Esq.

South West Gallery—*continued.*

117. Joli Cœur.—*D. G. Rossetti.*
Lent by Miss Horniman.

118. Clara von Bork.—*Sir E. Burne Jones.*
Lent by W. Graham Robertson, Esq.

119. Chaucer's Dream.—*Sir E. Burne Jones.*
Lent by W. Fairfax Murray, Esq.

120. The Escape of a Heretic.—*Sir J. E. Millais, P.R.A.*
Lent by Sir William Houldsworth.

121. The Woodman's Daughter.—*Sir John E. Millais, P.R.A.*
Lent by Lady Millais.

122. Wyclif Reading the Bible to John of Gaunt.—*Ford Madox Brown.*
Lent by Mrs. Wilkinson.

123. The Canterbury Pilgrims.—*W. Blake.*
Lent by Sir J. Stirling Maxwell, Bart.

124. The Girlhood of Mary Virgin.—*D. G. Rossetti.*
Lent by Lady Jekyll.

125. The Conclusion of Peace.—*Sir J. E. Millais, P.R.A.*
Lent by T. H. Miller, Esq.

126. Sidonia von Bork.—*Sir E. Burne Jones.*
Lent by W. Graham Robertson, Esq.

127. The Backgammon Players.—*Sir E. B. Jones.*
Lent by Sir John Holder, Bart.

128. Sleeping Beauty.—*Sir E. Burne Jones.*
Lent by Lord Armstrong.

129. Horatio Discovering the Madness of Ophelia.—*D. G. Rossetti.*
Lent by Mrs. Lees.

130. Amberley.—*W. Shackleton.*
Lent by the Artist.

131. A Wood Study.—*Adrian Stokes.*
Lent by the Artist.

132. Fête Champêtre.—*Charles Conder.*
Lent by Messrs. Carfax & Co.

133. The Cross in the Wood.—*Adrian Stokes.*
Lent by the Artist.

WEST GALLERY.

Nos. 134 to 216.

134. The Ferry.—*Edward Stott.*
Lent by the Corporation of Oldham.

135. The Artist in his Studio.—*J. McNeil Whistler.*
Lent by Douglas Freshfield, Esq.

136. Portrait of William Strang.—*W. Strang.*
Lent by L. W. Hodson, Esq.

137. Nancy.—*William Nicholson.*
Lent by the Artist.

138. The Mother.—*W. Strang.*
Lent by L. W. Hodson, Esq.

139. Landscape.—*Prof. A. Legros.*
Lent by L. W. Hodson, Esq.

140. At the Foot of the Statue.—*W. Strang.*
Lent by L. W. Hodson, Esq.

141. Portrait of John Morris-Moore.—*Alfred Stevens.*
Lent by John Morris-Moore, Esq.

142. Mrs. M. Furse.—*C. Furse, A.R.A.*

143.—Homeward.—*G. Clausen, A.R.A.*
Lent by the Artist.

144. The Banks and Bridge of the Dee at Chester.—*J. Buxton Knight.*
Lent by W. H. Aykroyd, Esq.

145. The Return from the Ball.—*Henry Tonks.*
Lent by the Artist.

146. Youth and Age.—*William Shackleton.*
Lent by V. Silberberg, Esq.

147. The Farm.—*Mark Fisher.*
Lent by the Artist.

148. Teufelsbruck, Mt. St. Gothard.—*J. M. W. Turner.*
Lent by F. H. Fawkes, Esq.

149. Lake of Thun.—*J. M. W. Turner.*
Lent by F. H. Fawkes, Esq.

150. Lake of Brientz.—*J. M. W. Turner.*
Lent by F. H. Fawkes, Esq.

151. Chamouni Valley.—*J. M. W. Turner.*
Lent by F. H. Fawkes, Esq.

West Gallery—*continued.*

152. Falls of the Reichenbach with Rainbow.—*J. M. W. Turner.*
Lent by F. H. Fawkes, Esq.

153. Dort.—*J. M. W. Turner.*
Lent by F. H. Fawkes, Esq.

154. Falls of the Reichenbach.—*J. M. W. Turner.*
Lent by F. H. Fawkes, Esq.

155. Snowstorm, Mt. Cenis.—*J. M. W. Turner.*
Lent by F. H. Fawkes, Esq.

156. Lancaster Sands.—*J. M. W. Turner.*
Lent by F. H. Fawkes, Esq.

157. The Rialto, Venice.—*J. M. W. Turner.*
Lent by F. H. Fawkes, Esq.

158. Bonneville.—*J. M. W. Turner.*
Lent by F. H. Fawkes, Esq.

159. Evening Glow, Dordrecht.—*Moffat Lindner.*
Lent by the Artist.

160. Roses.—*G. Clausen, A.R.A.*
Lent by Messrs. Marchant & Co.

161. Shillingworth.—*Roger E. Fry.*
Lent by the Artist.

162. An Interior.—*W. Rothenstein.*
Lent by Prof. Brown.

163. A Girl's Head.—*H. Tonks.*
Lent by E. Hesslein, Esq.

164. Portrait of a Young Man.—*W. Rothenstein.*
Lent by the Artist.

165. Sunset on the Thames.—*J. Buxton Knight.*
Lent by W. H. Aykroyd.

166. The Browning Readers.—*W. Rothenstein.*
Lent by the Artist.

167. Portrait of William Brownlee, Esq., Provost of Dundee.—*John Sargent, R.A.*
Lent by the Corporation of Dundee.

168. The Embarkation.—*P. Wilson Steer.*
Lent by J. Sargent, R.A.

169. Oak Trees.—*P. Wilson Steer.*
Lent by F. H. Trench, Esq.

West Gallery—*continued.*

170. A Girl with a Cat.—*P. Wilson Steer.*
Lent by His Honour Judge Wm. Evans.

171. Nidderdale.—*P. Wilson Steer.*
Lent by F. Herbert Trench, Esq.

172. A Woodland Scene.—*P. Wilson Steer.*
Lent by A. M. Daniel, Esq.

173. A Turn of the Cards.—*P. Wilson Steer, Esq.*
Lent by E. Hesslein, Esq.

174. A Moorland Pool.—*Prof. A. Legros.*
Lent by the Rt. Hon. the Earl of Carlisle.

175. A Stormy Sunset.—*B. Priestman.*
Lent by the Artist.

176. The Castle, Meissen.—*H. Muhrman.*
Lent by Messrs. W. Marchant & Co.

177. The Woodman.—*H. H. La Thangue.*
Lent by Mrs. Harry Armitage.

178. The Return of Persephone.—*Lord Leighton, P.R.A.*
Lent by the Corporation of Leeds.

179. The Gold Shawl.—*A. Ambrose McEvoy.*
Lent by the Artist.

180. The Sheep Coop.—*H. H. La Thangue.*
Lent by Mrs. Benjamin Smith.

181. Castle and Bridge, Meissen.—*H. Muhrman.*
Lent by the Artist.

182. The Cast Shoe.—*James Charles.*
Lent by John Clough, Esq.

183. Evening Sunlight.—*Mrs. A. McEvoy.*
Lent by the Artist.

184. Vanessa.—*Sir J. E. Millais, P.R.A.*
Lent by Mrs. Geo. Holt.

185. Snow Scene.—*Mark Fisher.*
Lent by Prof. Fred Brown.

West Gallery—*continued.*

186. The Lady with the Cyclamen.—*C. H. Shannon.*
Lent by the Hon. Mrs. Chaloner Dowdall.

187. Portrait of Mrs. Hugh Hammersley.—*John Sargent, R.A.*
Lent by Hugh Hammersley, Esq.

188. A Stormy Day.—*A. D. Peppercorn.*
Lent by the Artist.

189. The late Mrs. Dowdall.—*C. H. Shannon.*
Lent by H. Chaloner Dowdall, Esq.

190. Landscape.—*David Muirhead.*
Lent by the Artist.

191. Mother and Child.—*W. Rothenstein.*
Lent by E. Hesslein, Esq.

192. Noonday.—*E. Stott.*
Lent by the Artist.

193. Children of the Fiord.—*E. Sichel.*
Lent by the Artist.

194. A Courtyard.—*W. Orpen.*
Lent by the Artist.

195. Merikli.—*A. John.*
Lent by C. L. Rothenstein.

196. The Bed.—*A. Rothenstein.*
Lent by the Artist.

197. The Song of the Shirt.—*A. Rothenstein.*
Lent by His Honour Judge William Evans.

198. The Parasite.—*G. F. Watts, R.A.*
Lent by the Artist.

199. The Duke of Devonshire.—*G. F. Watts, R.A.*
Lent by the Duke of Devonshire.

200. A Patient Life of unrewarded toil.—*G. F. Watts, R.A.*
Lent by the Artist.

201. Sky and Firs.—*G. F. Watts, R.A.*
Lent by R. Dunthorne, Esq.

West Gallery—*continued.*

202. Industry and Greed.—*G. F. Watts, R.A.*
Lent by the Artist.

203. Love steering the Boat of Humanity.—*G. F. Watts, R.A.*
Lent by the Artist.

204. Fir Trees.—*G. F. Watts, R.A.*
Lent by the Artist.

205. Flower, Fruit and Thorn Piece.—*W. Rothenstein.*
Lent by the Artist.

206. The Golfers.—*Charles Conder.*
Lent by Dalhousie Young, Esq.

207. Portrait of Mrs. Marc.—*John Sargent, R.A.*
Lent by Alexander Marc, Esq.

208. A Grey Morning.—*Alfred East, A.R.A.*
Lent by the Artist.

209. The Myten.—*C. J. Holmes.*
Lent by the Artist.

210. Marshy Pastures.—*B. Priestman.*
Lent by the Artist.

211. Portrait of Mrs. Cresswell.—*Ernest Sichel.*
Lent by Lionel Cresswell, Esq.

212. The Pilgrimage.—*A. Legros.*
Lent by the Corporation of Liverpool.

213. Night Shadows.—*David Muirhead.*
Lent by the Artist.

214. Roman Fell.—*C. J. Holmes.*
Lent by the Artist.

215. Portrait of Major Hotchkis.—*Sir James Guthrie.*
Lent by Major R. J. Hotchkis.

216. An Idyll.—*M. Greiffenhagen.*
Lent by The Corporation of Liverpool.

CORRIDOR.

217. Landscape.—*Alfred East, A.R.A.*
Lent by the Artist.

218. Study.—*W. Nicholson.*
Lent by the Artist.

219. Moonrise.—*Alf. Rigg.*
Lent by the Artist.

220. Tourmakeady River, Ireland, Autumn.—*A. H. Rigg.*
Lent by the Artist.

221. April Love.—*Arthur Hughes.*
Lent by A. Boddington.

222. The Rose Bearer.—*Fred Stead.*
Lent by the Artist.

223. The Return from School.—*H. Muhrmann.*
Lent by the Artist.

224. St. Agnes, Tapestry.—*Designed by Sir E. Burne Jones; executed by Wm. Morris & Co.*
Lent by Sir Thomas Wardle.

225. St. Cecilia, Tapestry.—*Designed by Sir E. Burne Jones; executed by Wm. Morris & Co.*
Lent by Sir Thomas Wardle.

226. St. John's, Cambridge.—*J. Buxton Knight.*
Lent by N. H. Briggs, Esq.

227. Good-bye, Daddy.—*Ernest H. Rigg.*
Lent by the Artist.

228. Bluebells.—*Mrs. G. Frampton.*
Lent by the Artist.

229. Sunset.—*Alfred East, A.R.A.*
Lent by the Artist.

230. La Lisière.—*A. Legros.*
Lent by the Artist.

231. Cupid and Psyche.—*A. Legros.*
Lent by L. W. Hodson, Esq.

232. Milking Time.—*Mark Fisher.*
Lent by L. Rosenheim, Esq.

Corridor—*continued.*

233. Stocks.—*G. Chowne.*
Lent by Carfax and Co.

234. Sketch.—*Cecil Lawson.*
Lent by Mrs. Cecil Lawson.

235. Cutting Furze.—*J. Buxton Knight.*
Lent by the Artist.

236. The Dryad.—*W. Stott, of Oldham.*
Lent by A. McLean, Esq.

237. St. Jean, Troyes.—*T. M. Rooke.*
Lent by the Artist.

Introduction to Drawings and Engravings.

The prominence given to what is generally called the "Black and White" section of this exhibition demands a few words of justification. It occupies rather more space than the oil paintings, and contains a considerably larger number of individual exhibits.

There are two principal considerations to be urged in justification. First, the popular character of the section. It is only wealthy men who can afford to possess a collection of oil paintings, whereas everybody has a collection of prints: it is almost impossible to go into any artisan's house without finding at least a few prints on the walls, and as this exhibition aims at giving to the artisan an opportunity of seeing the best work that Englishmen have produced, it is pre-eminently desirable that the class of work which an intelligent artisan may be able to possess should receive special attention.

The second reason is that there has been some talk of establishing a permanent collection of prints and drawings in connection with the new gallery, and it was therefore important to show in this inaugural exhibition what one or two sections of such a collection should include.

The present exhibition is of course limited to English work, but it is also limited to original work. It was impossible, in the space, to show an adequate selection of reproductive work in addition, and it was thought better to omit it altogether; but in a permanent collection it would certainly find a place.

The English school is extraordinarily rich in original engraved work: Blake and Calvert are represented by woodcuts, so is that great north-country artist, Bewick; and the modern engravers on wood form a most interesting contrast.

A selection of Turner's Liber Studiorum Prints, including the masterly "Crypt at Kirkstall," forms a fit supplement to the magnificent show of Turner paintings upstairs. The English revival of etching is nobly represented by selections from the work of Whistler, Legros, Sir Seymour Haden, Samuel Palmer, Strang and many others, showing the range of this most fascinating method of expression.

The show of modern lithographs should do a great deal to popularize a most charming art. Surely working men will appreciate the series of portraits of men famous in almost every walk of contemporary life—actors, artists, statesmen, poets; surely working men will feel that such portraits are every way more satisfactory than photographs, and when it is realised that with a large demand they can be printed in practically any quantity with no appreciable loss of beauty and sold quite cheaply, it will be understood that it only rests with the artisans to increase to an unlimited extent the quantity of such works of art.

It is absurd that only about twenty or thirty impressions of some of these portraits should be printed and sold to a few collectors at so many guineas each. Hundreds ought to be printed and sold at a shilling each.

Turning from the section of prints to that of drawings, it is probably not too much to say that it is the finest ever shown in the provinces. The whole range of English art is represented: Hogarth and Gainsborough, Blake, Stevens and Legros, Rossetti—a magnificent selection—Madox Brown and Burne Jones, right on to the men who are making their reputations to-day.

Some are mere studies, valuable to students particularly as lessons in style—as the drawings of Stevens and some of Legros. Others are the first germs of compositions, showing how an idea began to take form; others again are complete compositions, preparatory to pictures—as the Hogarths and the Madox Browns; others are drawings done for their own sake and complete in themselves—a delight to the artist to produce and to us to possess.

It has been the aim in this, as in other sections of the exhibition, to preserve the balance between the various schools and periods of English Art; to give intelligent people an opportunity of comparing the work of the artists to-day with the work of the acknowledged masters.

The art of a country is in no way helped by collectors paying great sums of money for works by deceased painters, but only by the intelligent and discriminating encouragement of those living artists who are worthily carrying on a great tradition.

EAST ROOM—Ground Floor

(Water Colours, Drawings, Etchings, &c.).

Nos. 301 to 494.

301. The Blue Bird.—*C. Conder.*
Lent by W. Rothenstein.

302. Eve.—*C. Conder.*
Lent by Miss J. Harrison.

303. An Italian Vineyard.—*J. R. Cozens.*
Lent by the Board of Education.

304. A Shepherd's Hut near Gaeta.—*J. R. Cozens.*
Lent by the Board of Education.

305. Southampton.—*T. Girtin.*
Lent by the Board of Education.

Water Colours, Drawings, Etchings, &c.—*continued.*

306. A Street in Weymouth.—*T. Girtin.*
Lent by the Board of Education.

307. Seascape.—*J. S. Cotman.*
Lent by the Board of Education.

308. A Road in Yorkshire.—*P. de Wint.*
Lent by the Board of Education.

309. Waltham Abbey.—*J. Varley.*
Lent by the Board of Education.

310. Ferry near Tewkesbury.—*P. de Wint.*
Lent by the Board of Education.

311. Bolton Abbey.—*P. de Wint.*
Lent by the Board of Education.

312. Berwick.—*J. M. W. Turner.*
Lent by A. Kay, Esq.

313. Landscape.—*J. Varley.*
Lent by the Board of Education.

314. Shap Fells.—*P. de Wint.*
Lent by the Board of Education.

315. Gunton Park.—*J. S. Cotman.*
Lent by the Board of Education.

316. Castle.—*J. S. Cotman.*
Lent by E. Marsh, Esq.

317. Haddon Hall.—*P. de Wint.*
Lent by the Board of Education.

318. Coast Scene.—*P. de Wint.*
Lent by the Board of Education.

319. Wilsford, Lincs.—*P. de Wint.*
Lent by the Board of Education.

320. A Mountain Tarn.—*P. de Wint.*
Lent by the Board of Education.

321. Holy Island.—*J. Varley.*
Lent by the Board of Education.

Water Colours, Drawings, Etchings, &c.—*continued.*

322. 1827.—*C. Conder.*
Lent by Carfax & Co.

323. A Gateway.—*J. S. Cotman.*
Lent by the Board of Education.

324. Tybalts Tower, Chateaudun.—*T. M. Rooke.*
Lent by the Artist.

325. St. Bartholomew's, Smithfield.—*T. M. Rooke.*
Lent by the Artist.

327. Yeat's Yard, Dorking.—*R. E. Fry.*
Lent by the Artist.

328. Beechentote.—*R. E. Fry.*
Lent by Mrs. Maxfield.

329. The Riding School, Senlis.—*R. E. Fry.*
Lent by the Artist.

330. Landscape.—*R. E. Fry.*
Lent by the Artist.

331. A Sunny Lane.—*H. Tonks.*
Lent by the Artist.

332. Landscape.—*H. Tonks.*
Lent by the Artist.

333. The Market Place, Richmond.—*D. S. MacColl.*
Lent by the Artist.

334. The Castle, Dieppe.—*D. S. MacColl.*
Lent by the Artist.

335. Poplar and Willow.—*D. S. MacColl.*
Lent by the Artist.

336. A Haven.—*D. S. MacColl.*
Lent by the Artist.

337. Portuguese Boats.—*J. Sargent, R.A.*
Lent by the Artist.

338. In Spain.—*J. Sargent, R.A.*
Lent by the Artist.

Water Colours, Drawings, Etchings, &c.—*continued.*

339. Two Ladies.—*J. Sargent, R.A.*
Lent by the Artist.

340. In a Hay Loft.—*J. Sargent, R.A.*
Lent by the Artist.

341. The Bridge of Sighs.—*J. Sargent, R.A.*
Lent by the Artist.

342. The Gindecca.—*J. Sargent, R.A.*
Lent by the Artist.

343. Water Colour Sketch.—*P. Wilson Steer.*
Lent by Messrs. Carfax & Co.

344. Water Colour Sketch.—*P. Wilson Steer.*
Lent by Messrs. Carfax & Co.

345. Water Colour Sketch.—*P. Wilson Steer.*
Lent by Messrs. Carfax & Co.

346. Water Colour Sketch.—*P. Wilson Steer.*
Lent by Messrs. Carfax & Co.

347. The Shallow Pool.—*Selwyn Image.*
Lent by the Artist.

348. By the Stream.—*Selwyn Image.*
Lent by the Artist.

349. The Bonfire.—*Selwyn Image.*
Lent by the Artist.

350. A Country Scene.—*Selwyn Image.*
Lent by the Artist.

350A. Madame Bovary.—*C. Conder.*
Lent by Mrs. W. Rothenstein.

351. The Two Pet Lambs.—*S. Palmer.*
Lent by R. H. Brechin, Esq.

352. Twilight.—*G. Clausen, A.R.A.*
Lent by the Artist.

353. Farmyard.—*G. Clausen, A.R.A.*
Lent by the Artist.

Water Colours, Drawings, Etchings, &c.—*continued.*

354. A Water Colour Sketch.—*C. H. Shannon, Esq.*
Lent by the Artist.

355. The Day's Work Done.—*S. Palmer.*
Lent by R. H. Brechin, Esq.

356. A Head.—*G. Clausen, A.R.A.*
Lent by the Artist.

357. Study in Red Chalk.—*A. Stevens.*
Lent by W. Herbert Singer, Esq.

358. Study in Red Chalk, Drapery.—*A. Stevens.*
Lent by W. Herbert Singer, Esq.

359. Study in Red Chalk, Drapery.—*A. Stevens.*
Lent by W. Herbert Singer, Esq.

360. Landscape.—*Thomas Gainsborough.*
Lent by Arthur Kay, Esq.

361. Charcoal Sketch.—*John Hoppner.*
Lent by Messrs. Carfax & Co.

362. Gin Street.—*Wm. Hogarth.*
Lent by Fairfax Murray, Esq.

363. Cottage Scene, with Cows and Goats.—*Thomas Gainsborough.*
Lent by Arthur Kay, Esq.

364. Water Colour Sketch, oiled.—*Thomas Gainsborough.*
Lent by Arthur Kay, Esq.

365. A Landscape.—*Thomas Gainsborough.*
Lent by W. Rothenstein, Esq.

366. A Landscape.—*Thomas Gainsborough.*
Lent by W. Rothenstein, Esq.

367. Beer Street.—*Wm. Hogarth.*
Lent by Fairfax Murray, Esq.

368. Aquarelle, Thames View.—*Thomas Gainsborough.*
Lent by Arthur Kay, Esq.

Water Colours, Drawings, Etchings, &c.—*continued.*

369. Mrs. Bond.—*Thomas Gainsborough.*
Lent by Arthur Kay, Esq.

370. Pastel.—*Thomas Gainsborough.*
Lent by Arthur Kay, Esq.

STUDIES IN RED CHALK.—*Alfred Stevens.*

371. Woman, Pointing.
Lent by L. W. Hodson, Esq.

372. Figure.
Lent by W. Herbert Singer, Esq.

373. Drapery.
Lent by W. Herbert Singer, Esq.

374. Figure.
Lent by W. Herbert Singer, Esq.

375. Figure.
Lent by W. Herbert Singer, Esq.

376. Figure.
Lent by W. Herbert Singer, Esq.

377. Study of Hands.
Lent by W. Herbert Singer, Esq.

378. Figure.
Lent by L. W. Hodson, Esq.

379. Seated Figure.
Lent by W. Herbert Singer, Esq.

380. Figure.
Lent by W. Herbert Singer, Esq.

381. Figure.
Lent by the Board of Education.

382. Figures.
Lent by L. W. Hodson, Esq.

383. Figures.
Lent by W. Herbert Singer, Esq.

384. Seated Figure.
Lent by W. Herbert Singer, Esq.

Water Colours, Drawings, Etchings, &c.—*continued.*

STUDIES IN RED CHALK.—*Alfred Stevens.*

385. Seated Woman.
Lent by W. Herbert Singer, Esq.

386. Four Studies of a Woman.
Lent by W. Herbert Singer, Esq.

387. Figure.
Lent by W. Herbert Singer, Esq.

388. Two Figures.
Lent by The Board of Education.

389. Pencil Drawings for a Sculpture.
Lent by The Board of Education.

390. Engraving, The Serpent, from Young's Night Thoughts.—*W. Blake.*
Lent by E. J. Shaw, Esq.

391. Engraving, Death and Pleasure, from Young's Night Thoughts.—*W. Blake.*
Lent by E. J. Shaw, Esq.

SCREEN.

392. Death and the Lady.—*W. Blake.*
Lent by E. J. Shaw, Esq.

393. Symbolic Figure.—*W. Blake.*
Lent by the Rev. Stopford Brooke.

394. The Matriarch.—*W. Blake.*
Lent by the Rev. Stopford Brooke.

395. Androcles and the Lion.—*W. Blake.*
Lent by E. J. Shaw, Esq.

396. Symbolic Figure.—*W. Blake.*
Lent by E. J. Shaw, Esq.

397. Pluto and Proserpine.—*W. Blake.*
Lent by the Rev. Stopford Brooke.

398. Hylas on his way to the Well.—*W. Blake.*
Lent by E. J. Shaw, Esq.

Water Colours, Drawings, Etchings, &c.—*continued.*

399. The Wise and Foolish Virgins.—*W. Blake.*
Lent by Miss Carthew.

400. The Book of my Remembrance.—*W. Blake.*
Lent by the Rev. Stopford Brooke.

401. Does the soul labour on ?—*W. Blake.*
Lent by the Rev. Stopford Brooke.

402. Lacharias.—*W. Blake.*
Lent by Messrs. Carfax & Co.

403. Death's Door.—*W. Blake.*
Lent by E. J. Shaw, Esq.

404. David and Goliath.—*W. Blake.*
Lent by E. J. Shaw, Esq.

405. Design from "Urizen."—*W. Blake.*
Lent by E. J. Shaw, Esq.

406. Fire.—*W. Blake.*
Lent by Messrs. Carfax & Co.

407. Perseus and Andromeda.—*W. Blake.*
Lent by E. J. Shaw, Esq.

408. Moses and the Brazen Serpent.—*W. Blake.*
Lent by E. J. Shaw, Esq.

409. Engraving, "The Ancient of Days."—*W. Blake.*
Lent by E. J. Shaw, Esq.

DRAWINGS.—*Prof. A. Legros.*

410. Le Passeur (Etude à l'essence).
Lent by G. J. F. Knowles, Esq.

411. Etude pour "Le Triomphe de la Mort" (à l'essence).
Lent by G. J. F. Knowles, Esq.

412. Paysans surpris par l'Orage (Sepia).
Lent by G. J. F. Knowles, Esq.

413. Etude de Tête d'un Grec (Pierre d'Italie).
Lent by G. J. F. Knowles, Esq.

Water Colours, Drawings, Etchings, &c.—*continued.*

DRAWINGS.—*Prof. A. Legros.*

414. Deux Têtes de Femme à l'Eglise (Mine de Plomb).
Lent by G. J. F. Knowles, Esq.

415. I'incendie.
Lent by G. J. F. Knowles, Esq.

416. Landscape.
Lent by C. L. Rothenstein, Esq.

417. Etude d'après l'Antique (Mine de Plomb).
Lent by G. J. F. Knowles, Esq.

418. Projet de Fontaine (Etude à l'essence).
Lent by G. J. F. Knowles, Esq.

419. Portraits: A. P. Trotter (Pointe d'Or et Eau forte).
Lent by G. J. F. Knowles, Esq.

420. Le Combat, Etude pour "Le Triomphe de la Mort."
Lent by G. J. F. Knowles, Esq.

421. Les Marais (Etude à l'essence).
Lent by G. J. F. Knowles, Esq.

422. The Bridge, Meissen.—*H. Muhrman.*
Lent by the Artist.

423. Baby's Opera.—*Walter Crane.*
Lent by the Artist.

424. Queen Summer.—*Walter Crane.*
Lent by the Artist.

DRAWINGS.—*Prof. A. Legros.*

425. Etude de Tête d'Homme (Pierre d'Italie).
Lent by G. J. F. Knowles, Esq.

426. Etude de Figure d'Homme (Pierre d'Italie).
Lent by G. J. F. Knowles, Esq.

427. Le Village du Vallon.

Water Colours, Drawings, Etchings, &c.—*continued.*

DRAWINGS.—*Prof. A. Legros.*

428. Le Mort Chef d'Orchestre.
Lent by W. Rothenstein, Esq.

429. Mrs. W. Rothenstein.
Lent by W. Rothenstein, Esq.

430. Étude d'après nature.

431. Le sentier en Bourgogne.

432. Paysage.

433. Tête d'un luthérien.

434. Faiseurs de fagots.

435. Studies.—*Lord Leighton.*
Lent by L. W. Hodson, Esq.

436. A Country Scene.—*T. Rowlandson.*
Lent by Selwyn Image, Esq.

437. Southern Porch, Abbeville.—*J. Ruskin.*
Lent by the Cambridge University Trustees.

438. Courts of the Ducal Palace.—*J. Ruskin.*
Lent by the Cambridge University Trustees.

439. The Market Place, Verona.—*J. Ruskin.*
Lent by the Cambridge University Trustees.

440. Chamouni.—*J. Ruskin.*
Lent by the Cambridge University Trustees.

441. Landscape.—*T. Girtin.*
Lent by E. Marsh, Esq.

442. Moss and Wild Strawberry.—*J. Ruskin.*
Lent by the Cambridge University Trustees.

443. Ducal Palace, Venice.—*J. Ruskin.*
Lent by the Cambridge University Trustees.

444. Studies.—*Lord Leighton.*
Lent by L. W. Hodson, Esq.

Water Colours, Drawings, Etchings, &c.—*continued.*

445. Country Scene.—*T. Rowlandson.*
Lent by Selwyn Image, Esq.

446. Designs for Spenser's Faerie Queene.—*W. Crane.*
Lent by the Artist.

447. Flora's Feast.—*W. Crane.*
Lent by the Artist.

448. A Dream Voyage.—*Walter Crane.*
Lent by the Artist.

448A. Diana and Endymion.—*Walter Crane.*
Lent by Percival Turnbull, Esq.

449. Design for Stained Glass.—*Selwyn Image.*
Lent by the Artist.

450. Meissen.—*H. Muhrmann.*
Lent by the Artist.

451. A City Church.—*F. Dodd.*
Lent by the Artist.

452. Frame of Drawings.—*J. H. Lorimer.*
Lent by the Artist.

453. Designs for Glass.—*D. G. Rossetti.*
Lent by Sir T. Wardle.

454. The Roundabout.—*B. Priestman.*
Lent by the Artist.

455. Pastel.—*F. Senior.*
Lent by the Artist.

456. Pastel.—*F. Senior.*
Lent by the Artist.

457. Drawing.—*F. Sandys.*
Lent by S. Milne-Milne, Esq.

458. Cordelia's Portion.—*Ford Madox Brown.*
Lent by E. G. Francis, Esq.

459. Weights and Measures.—*Ford Madox Brown.*
Lent by H. Boddington, Esq.

Water Colours, Drawings, Etchings, &c.—*continued.*

460. The Writing Lesson.—*Ford Madox Brown.*
Lent by Mrs. Coltart.

461. At the Opera.—*Ford Madox Brown.*
Lent by H. Rathbone, Esq.

462. Romeo and Juliet.—*Ford Madox Brown.*
Lent by Charles Rowley, Esq.

463. Sir Isumbras at the Ford.—*J. E. Millais, P.R.A.*
Lent by A. Sanderson, Esq.

464. Apple Blossom.—*J. E. Millais, P.R.A.*
Lent by D. S. MacColl, Esq.

465. Lady Carew Gathering Violets.—*J. E. Millais, P.R.A.*
Lent by Robert H. Brechin, Esq.

466. Little Toothless.—*Ford Madox Brown.*
Lent by Charles Rowley, Esq.

467. Drawing of a Girl.—*J. McNeil Whistler.*
Lent by C. L. Rothenstein, Esq.

468. Desdemona's Death Song.—*D. G. Rossetti.*
Lent by Sir Thomas Wardle.

469. Woman Sleeping on a Couch.—*D. G. Rossetti.*
Lent by Sir Thomas Wardle.

470. Woman's Head.—*D. G. Rossetti.*
Lent by Sir Thomas Wardle.

471. Girl Playing Musical Instrument.—*D. G. Rossetti.*
Lent by Sir Thomas Wardle.

472. Drawing of a Lady.—*D. G. Rossetti.*
Lent by Peveril Turnbull, Esq.

473. Two Pencil Drawings of Miss Siddall.—*D. G. Rossetti.*
Lent by Peveril Turnbull, Esq.

474. The Dead Beatrice.—*D. G. Rossetti.*
Lent by S. Milne-Milne, Esq.

Water Colours, Drawings, Etchings, &c.—*continued.*

475. Illustration for a Poem.—*D. G. Rossetti.*
Lent by Sir T. Wardle.

476. Two Pen and Ink Drawings of Miss Siddall.—*D. G. Rossetti.*
Lent by Sir T. Wardle.

477. Drawing of a Lady.—*D. G. Rossetti.*
Lent by Sir T. Wardle.

478. Dante (Pen and Ink).—*D. G. Rossetti.*
Lent by S. Milne-Milne, Esq.

479. Study of an Angel (for the Picture, "Dante's Dream").—*D. G. Rossetti.*
Lent by Sir Thomas Wardle.

480. A Woman's Head (Pastel).—*D. G. Rossetti.*
Lent by Dr. Lloyd Roberts.

481. A Man's Head (Pencil).—*D. G. Rossetti.*
Lent by Sir Thomas Wardle.

482. Dante (A Study for the Picture, "Dante's Dream").—*D. G. Rossetti.*
Lent by S. Milne-Milne, Esq.

483. Study of Armour.—*Sir E. Burne Jones.*
Lent by L. W. Hodson, Esq.

484. Study for the Golden Stairs.—*Sir E. Burne Jones.*
Lent by L. W. Hodson, Esq.

485. A Siren's Head.—*Sir E. Burne Jones.*
Lent by W. Fairfax Murray, Esq.

486. Study.—*Sir E. Burne Jones.*
Lent by L. W. Hodson, Esq.

487. Study.—*Sir E. Burne Jones.*
Lent by L. W. Hodson, Esq.

488. The Yellow Pastoral.—*E. Calvert.*
Lent by Messrs. Carfax & Co.

Water Colours, Drawings, Etchings, &c.—*continued.*

489. Drawing in Pen and Ink.—*Charles Keene.*
Lent by G. R. Halkett, Esq.

490. Drawing.—*Charles Keene.*
Lent by D. S. MacColl, Esq.

491. Drawing.—*Charles Keene.*
Lent by G. R. Halkett, Esq.

492. Drawing.—*Charles Keene.*
Lent by D. S. MacColl, Esq.

493. Drawing.—*Charles Keene.*
Lent by G. R. Halkett, Esq.

494. Drawing.—*Charles Keene.*
Lent by G. R. Halkett, Esq.

SOUTH EAST ROOM—Ground Floor

(Water Colours, Etchings, Drawings).

Nos. 495 to 584.

DRAWINGS.—*W. Strang.*

495 Portrait.
Lent by L. W. Hodson, Esq.

496. Portrait.
Lent by L. W. Hodson, Esq.

497. Head of a Man.
Lent by Carfax & Co.

498. Silverpoint Study.
Lent by C. L. Rothenstein.

499. Peter Strang.
Lent by L. W. Hodson, Esq.

500. A Man Hauling.
Lent by L. W. Hodson, Esq.

501. Study for "The Ancient Mariner."
Lent by L. W. Hodson, Esq.

502. Study.
Lent by L. W. Hodson, Esq.

Water Colours, Etchings, Drawings—*continued.*

DRAWINGS.—*W. Strang.*

503. Jester and Man.
Lent by L. W. Hodson, Esq.

504. Portrait Drawing.
Lent by John Maxfield.

505. Jester and Children.
Lent by L. W. Hodson, Esq.

506. The Musicians.
Lent by L. W. Hodson, Esq.

507. The Organ Grinder.
Lent by L. W. Hodson, Esq.

508. The Meal.
Lent by L. W. Hodson, Esq.

509. Study.
Lent by L. W. Hodson, Esq.

510. Silverpoint Drawing.
Lent by L. W. Hodson, Esq.

511. Drawing in Chalk.—*C. H. Shannon.*
Lent by the Artist.

512. Study in Black and White Pastel.—*E. Sichel.*
Lent by the Artist.

513. Figure Study.—*C. H. Shannon.*
Lent by the Artist.

514. Study of a Child.—*E. Sichel.*
Lent by the Artist.

DRAWINGS by *C. H. Shannon.*

515. Red Chalk Study.
Lent by L. W. Hodson, Esq.

516. Red Chalk Study of Women.
Lent by L. W. Hodson, Esq.

517. Kneeling Man.
Lent by L. W. Hodson, Esq.

Water Colours, Etchings, Drawings—*continued.*

DRAWINGS by *C. H. Shannon.*

518. The Oven.
Lent by L. W. Hodson, Esq.

519. The Faggot Gatherers.
Lent by L. W. Hodson, Esq.

520. Study of Children.
Lent by the Artist.

521. Study of Children.
Lent by the Artist.

522. Study in Grey Chalk.
Lent by the Artist.

523. The Fruit Pickers.
Lent by L. W. Hodson, Esq.

524. Study in Red Chalk.
Lent by the Artist.

525. Study.
Lent by the Artist.

526. Autumn Leaves.
Lent by L. W. Hodson, Esq.

527. Study.
Lent by L. W. Hodson, Esq.

528. Study in Red Chalk.
Lent by L. W. Hodson, Esq.

529. The Barber.—*Aubrey Beardsley.*
Lent by Messrs. Carfax & Co

530. Drawing.—*L. Housman.*
Lent by the Artist.

531. Design.—*L. Housman.*
Lent by the Artist.

532. Drawing.—*C. Conder.*
Lent by W. Rothenstein, Esq.

533. Sketch of a Girl.—*H. Tonks.*
Lent by C. L. Rothenstein, Esq.

Water Colours, Etchings, Drawings—*continued.*

534. A Landscape.—*A. John.*
Lent by C. L. Rothenstein, Esq.

535. A Circus Girl.—*W. Orpen.*
Lent by Carfax & Co.

536. A Woman's Head.—*A. John.*
Lent by C. L. Rothenstein, Esq.

537. Chalk Drawing.—*A. John.*
Lent by W. Rothenstein, Esq.

538. Death Passing.—*A. John.*
Lent by C. L. Rothenstein, Esq.

539. Girl's Head.—*A. John.*
Lent by C. L. Rothenstein, Esq.

DRAWINGS by *W. Rothenstein.*

540. Mother and Child.
Lent by G. Chowne, Esq.

541. Cattle Market.
Lent by Dr. T. Legge.

542. Charles Conder.
Lent by J. M. Legge, Esq.

543. Lord Kelvin.
Lent by the Artist.

544. Old Houses.
Lent by the Artist.

545. Castle at Billy, Burgundy.
Lent by the Artist.

546. Old Houses in Hildesheim.
Lent by the Artist.

547. A Street at Le Puy.
Lent by the Artist.

548. Child and Nurse.
Lent by the Artist.

549. Mother and Child.
Lent by P. W. Steer, Esq.

Water Colours, Etchings, Drawings—*continued.*

DRAWINGS by *W. Rothenstein.*

550. The Golden Angel, Hildesheim.
Lent by the Artist.

551. The Deserted Cottage.
Lent by the Artist.

DRAWINGS by *A. John.*

552. Death Approaching.
Lent by C. L. Rothenstein.

553. Child's Head.
Lent by the Artist.

554. Sanguine Study.
Lent by the Artist.

555. Chalk Study.
Lent by C. L. Rothenstein.

556. The Wandering Jew.
Lent by C. L. Rothenstein.

557. Chalk Study.
Lent by the Artist.

DRAWINGS by *A. Rothenstein.*

558. Studies.
Lent by M. Rothenstein, Esq.

559. The Blue Shawl.
Lent by the Artist.

DRAWINGS by *Muirhead Bone.*

560. Buildings.
Lent by the Artist.

560a. Demolishing the Globe Theatre.
Lent by the Artist.

561. Bookstall.
Lent by the Artist.

562. Destruction of the Surrey Theatre.
Lent by the Artist.

Water Colours, Etchings, Drawings—*continued.*

DRAWINGS by *Muirhead Bone.*

563. Walthamstow Farm.
Lent by the Artist.

564. Westminster Cathedral.
Lent by C. L. Rothenstein.

565. Southwark Church.
Lent by the Artist.

566. A London Street.
Lent by the Artist.

567. Spes.—*C. S. Ricketts.*
Lent by L. W. Hodson, Esq.

568. Hilda and Hildegund. —*A. B. Houghton.*
Lent by Mrs. Davis.

569. Drawing for the Sphinx.—*C. S. Ricketts.*
Lent by C. L. Rothenstein, Esq.

570. Drawing for the Arabian Nights.—*A. B. Houghton.*
Lent by Mrs. Davis.

571. Hero and Leander: Eros and Anteros.—*Charles Ricketts.*

572. Drawing for the Arabian Nights.—*A. B. Houghton.*
Lent by Mrs. Davis.

573. Hero and Leander: Hermes disdains the amorous destinies.—*Charles Ricketts.*

574. Melancholia: Frontispiece for Sphinx published 1894.—*Charles Ricketts.*

575. John Gray's Spiritual Poems: Frontispiece.—*Charles Ricketts.*

576. Drawing for the Sphinx.—*Charles Ricketts.*
Lent by C. L. Rothenstein, Esq.

Water Colours, Etchings, Drawings—*continued.*

577. Shakespeare's Passionate Pilgrim: Frontispiece. —*Charles Ricketts.*

578 Illustration for the Sphinx.—*Charles Ricketts.*

579. Hero and Leander: "Leander headlong cleaves enamoured deeps."—*Charles Ricketts.*

580. A Scotch Scene.—*A. B. Houghton.*
Lent by Mrs. Davis.

581. Phaedra and Ariadne: "And you will see Ariadne gazing at her sister Phaedra, who hangs by a rope."—*Charles Ricketts.*

582. Drawing for "The Ancient Mariner."—*R. Savage.*
Lent by L. W. Hodson, Esq.

584. Drawing for "The Ancient Mariner."—*R. Savage.*
Lent by L. W. Hodson, Esq.

SOUTH WEST ROOM—Ground Floor.

LITHOGRAPHS by *W. Rothenstein.*

585. W. B. Yeats.
586. C. Ricketts and C. H. Shannon.
587. Max Beerbohm.
588. Sir F. Seymour Haden, P.R.E.
589. George Bernard Shaw.
590. Coquelin.
591. William Archer.
592. Dr. Alfred Russell Wallace.
593. Prof. A. Legros.
594. Rt. Hon. W. E. Lecky, O.M.
595. A. Rodin.
596. W. H. Hudson.
597. A. Brodsky.
598. Walter Pater.
599. Robert Bridges.

South West Room—Ground Floor—*continued.*

LITHOGRAPHS by *W. Rothenstein.*

600. Fantin Latour.
601. Stephen Phillips.
602. R. B. Cunninghame Graham.
603. L. Housman.
604. Henry James.
605. Thomas Hardy.
606. J. S. Sargent, R.A.
607. W. E. Henley.
608. William Strang.
609. Rt. Hon. John Morley, M.P., O.M.
610. Adolf von Menzel.

611. Oil Sketches by *John Constable.*
Lent by the Board of Education.

612. Le gant de suede.—*J. M. Whistler.*

613–18. SIX LITHOGRAPHS by *George Clausen, A.R.A.*

619. J. M. Whistler.—*T. R. Way.*

619A. OIL SKETCHES by *John Constable.*
Lent by the Board of Education.

620–29. TEN LITHOGRAPHS by *C. H. Shannon.*

630–43. FOURTEEN LITHOGRAPHS by *J. M. Whistler.*

644–53. TEN LITHOGRAPHS by *C. H. Shannon.*

654. A Woman's Head.—*A. Legros.*

655. W. Rothenstein.—*John S. Sargent, R.A.*

656–63. EIGHT LITHOGRAPHS by *C. Conder.*

930. Portrait of Christina Rossetti.—*D. G. Rossetti.*
Lent by Sir Thomas Wardle.

931. Marketing.—*T. Rowlandson.*
Lent by Selwyn Image, Esq.

932. Phœnix Park, Dublin.—*J. C. Ibbetson.*
Lent by H. Pfungst, Esq.

South West Room—Ground Floor—*continued.*

933. La Residence, Munich.—*John Ruskin.*
Lent by B. B. Macgeorge, Esq.

934. Fribourg.—*John Ruskin.*
Lent by B. B. Macgeorge, Esq.

935. A Village Courtship.—*T. Rowlandson.*
Lent by Selwyn Image, Esq.

936.—Donna della Fenestra.—*D. G. Rossetti.*
Lent by S. Milne-Milne, Esq.

937. Head of a Boy.—*D. G. Rossetti.*
Lent by S. Milne-Milne, Esq.

938. Portrait.—*D. G. Rossetti.*
Lent by Sir Thomas Wardle.

939. Miss Spartarti.—*D. G. Rossetti.*
Lent by S. Milne-Milne, Esq.

940. The Sheikh's Dream.—*A. B. Houghton.*
Lent by Mrs. Davis.

941. Whitby.—*J. Sowden.*
Lent by the Artist.

942. Sweet Melancholy.—*G. J. Pinwell.*
Lent by G. Dalziel, Esq.

943. The White Mountain.—*William Stott, of Oldham.*
Lent by the Corporation of Oldham.

944. Hide and Seek.—*William Stott, of Oldham.*
Lent by the Corporation of Oldham.

WEST ROOM—Ground Floor.
Nos. 664 to 926.

664–69. ETCHINGS by *E. Calvert.*
Lent by Carfax & Co.

670. Designs for Thornton's Virgil.—*W. Blake.*
Lent by E. J. Shaw, Esq.

670A. A Study by *E. Sichel.*

West Room—Ground Floor—*continued.*

6 Woodcuts by *Charles H. Shannon.*

671. The Porch.

671a. Medallion of A. Rodin.—*W. Rothenstein.*
Lent by the Artist.

672. The Fruit Pickers.

673. Hero and Leander : Eros and Anteros.
Venus and Diana.

674. Daphnis and Chloe : The Vintagers.
Daphnis and Chloe : The Topmost Apple.

675. Daphnis and Chloe : The Wedding Feast.

676. Sheaves Binders.

8 Woodcuts by *Charles Ricketts.*

677. Daphnis and Chloe : The Love of Venus for Anchises.
Daphnis and Chloe : The Sanctuary of Bacchus.

678. Daphnis and Chloe : Love in the Snow.
Daphnis and Chloe : The Epithalamium.

679. The Oven.

680–90. Woodcuts by *T. Sturge Moore*, illustrating "Macarens and Chiron, Centaurs."
Lent by the Artist.

Woodcuts by *L. Pissarro, Esq.*

691. Designs for Book of Ruth.

692. Chaperon Rouge.

693–4. Wood Blocks, coloured.

695. Designs for Book of Ruth.

696. Wood Block.
Lent by the Artist.

West Room—Ground Floor—*continued.*

WOOD ENGRAVINGS by *L. Housman.*

697. Illustration.
698. Illustration.
699. The Field of Clover.
700. The Field of Clover.
701. Design.
702. Design.

Lent by the Artist.

703. Etching.—*E. Calvert.*
Lent by E. Calvert, Esq.

704. British Birds.—*T. Bewick.*
Lent by the Board of Education.

705. Etching.—*E. Calvert.*
Lent by the Artist.

706–709. WOODCUTS by *W. Strang* : Doings of Death.
Lent by the Essex House Press.

710. The Two Ghosts.—*Gordon Craig.*
Lent by the Artist.

711. Sada Yacco.—*W. Nicholson.*
Lent by the Artist.

712. The Trumpeter.—*Gordon Craig.*
Lent by the Artist.

713. Li Hung Chang.—*W. Nicholson.*
Lent by the Artist.

714. The Queen's Huntsman.—*W. Nicholson.*
Lent by the Artist.

715. J. McNeil Whistler.—*W. Nicholson.*
Lent by the Artist.

716. The Queen's Coachman.—*W. Nicholson.*
Lent by the Artist.

717. T. Edison.—*W. Nicholson.*
Lent by the Artist.

West Room—Ground Floor—*continued.*

718. H. Ibsen.—*W. Nicholson.*
Lent by the Artist.

719. Mark Twain.—*W. Nicholson.*
Lent by the Artist.

720. Dr. Annesley Common.—*W. Nicholson.*
Lent by the Artist.

721. Silver Point.—*A Legros.*
Lent by G. J. F. Knowles, Esq.

722. Silver Point.—*A. Legros.*
Lent by G. J. F. Knowles, Esq.

723–26. Woodcuts: The Doings of Death.—*W. Strang.*
Lent by the Essex House Press.

727. Designs for the Faerie Queene.—*W. Crane.*
Lent by the Artist.

728. Landscape.—*A. Legros.*
Lent by L. W. Hodson, Esq.

729. The Canterbury Pilgrims.—*W. Blake.*
Lent by Sir John Stirling Maxwell.

TURNER'S LIBER STUDIORUM PRINTS.

Lent by L. W. Hodson, Esq.

730. Mount St. Gothard. I. State.
Ships in a Breeze. I. State.

731. Basle. III. State.
The Castle above the Meadows. I. State.

732. Little Devil's Bridge. Engraver's Proof.
Original Sketch of a Picture for W. Leader. II. State.

West Room—Ground Floor—*continued.*

733. The Bridge in Middle Distance. III. State.
The Clyde. II. State.

734. Windmill and Lock. I. State.
Junction of Severn and Wye. II. State.

735. Coast of Yorkshire, near Whitby. III. State.
London from Greenwich. I. State.

736. Crypt of Kirkstall Abbey. I. State.
Mildmay Seapiece. II. State.

737. Near Blair Athol, Scotland. I. State.
Woman at a Tank. II. State.

738. Chain of Alps from Grenoble to Chambéri. III. State.
Solway Moss. III. State.

739. Procris and Cephalus. II. State.
Peat Bog, Scotland. I. State.

740. Inverary Castle and Town. Engraver's Proof.
Ben Arthur, Scotland. III. State.

741. Norham Castle on the Tweed. III. State.
Raglan Castle. III. State.

ETCHINGS by *Alphonse Legros*.

SCREEN II.

742. Le départ pour la pêche.
Repos au bord de la rivière.
743. Les arbres au bord de l'eau.
Une vallée en Bourgogne.
744. Allée de peupliers.
La plaine.
745. Les peupliers.
Les bords de la Yonne.
746. La charrue.

West Room—Ground Floor—*continued.*

ETCHINGS by *Alphonse Legros.*

SCREEN II.

747. Masque de faune à cornes de bélier.
Marteau de porte.

748. Pêcheur de saumon.

749. Pres d'Amiens.
L'Orage.

750. La mort et le bûcheron.

751. Paysage.

752. Portrait d'Auguste Rodin.
Portrait de Charles Holroyd.

753. La ferme de l'abbaye.

754. Les bords de la Liane.
Le pré ensoleillé.

755. Le long de la rive.
La vallée des dunes.

756. Les bouleaux, bord de l'eau, effet du matin.
The Gate.

757. Le matin sur la rivière.
Les ramasseurs de champignons.

Lent by L. W. Hodson, Esq.

ETCHINGS by *Samuel Palmer.*

758. The Willow.
The Bellman from Il Penseroso.

759. The Early Ploughman.
The Morning of Life.

760. The Rising Moon.
The Herdsman, or Tardus Bubulais.

761. Christmas, or folding the last sheep.
The Lonely Tower.

Lent by L. W. Hodson, Esq.

West Room—Ground Floor—*continued.*

ETCHINGS by *Alphonse Legros.*

SCREEN I.

762. Vase avec deux enfants dont l'un sert d'anse.
763. Le mouton retrouvé.
764. La discipline du couvent.
765. Au bord de l'eau, effet du matin.
766. Les chantres espagnols.
767. Procession dans une église espagnole.
768. La promenade du convalescent.
769. La mort et le bûcheron.
770. La sortie de la procession.
771. La pêche de la truble.
772. Le chat noir.
773. Vase circulaire à anses avec masques.
774. La mort du vagabond.

Lent by L. W. Hodson, Esq.

775. Finette.—*Jas. McNeil Whistler.*
Lent by Messrs. Obach & Co.

776. Seymour.—*Jas. McNeil Whistler.*
Lent by Messrs. Obach & Co.

777. The Newspaper Stall.—*Jas. McNeil Whistler.*
Lent by Messrs. Obach & Co.

778. The Music Room.—*Jas. McNeil Whistler.*
Lent by Messrs. Obach & Co.

779. Thames Police.—*Jas. McNeil Whistler.*
Lent by Messrs. Obach & Co.

780. Annie, seated.—*Jas. McNeil Whistler.*
Lent by Messrs. Obach & Co.

781. Bird Cages, Drury Lane.—*Jas. McNeil Whistler.*
Lent by Messrs. Obach & Co.

782. Tyzac Whiteley & Co.—*Jas. McNeil Whistler.*
Lent by Messrs. Obach & Co.

West Room—Ground Floor—*continued.*

783. Limehouse.—*Jas. McNeil Whistler.*
Lent by Messrs. Obach & Co.

784. Longshore Men.—*Jas. McNeil Whistler.*
Lent by Messrs. Obach & Co.

785. Wood's Fruit Shop.—*Jas. McNeil Whistler.*
Lent by Messrs. Obach & Co.

786. Black Lion Wharf.—*Jas. McNeil Whistler.*
Lent by Messrs. Obach & Co.

787. The Unsafe Tenement.—*Jas. McNeil Whistler.*
Lent by Messrs. Obach & Co.

788. La Marchande de Moutarde.—*Jas. McNeil Whistler.*
Lent by Messrs. Obach & Co.

789. La Mère Gerard.—*Jas. McNeil Whistler.*
Lent by Messrs. Obach & Co.

790. Drawing, On the Lago Maggiore.—*H. B. Brabazon.*
Lent by the Artist.

791. Drawing, The Harbour, Mentone.—*H. B. Brabazon.*
Lent by the Artist.

792. Drawing, Lago Maggiore.—*H. B. Brabazon.*
Lent by the Artist.

793. Drawing, Grand Canal, Venice.—*H. B. Brabazon.*
Lent by the Artist.

ETCHINGS by *James McNeil Whistler.*

794. The Piazzetta.
795. The Garden.
796. The Beggars.
797. The Little Mast.
798. Nocturne.
799. The Little Venice.
800. The Riva : Number Two.
801. Nocturnes palaces.
802. The Rialto.
803. The Palaces.

West Room—Ground Floor—*continued.*

ETCHINGS by *James McNeil Whistler.*

804. Salute: Dawn.
805. San Giorgio.
806. The Doorway.
807. Upright Venice.
808. The Balcony.
809. The Bridge.

Lent by L. W. Hodson, Esq.

ETCHINGS by *William Strang.*

SCREEN II.

810. Illustrations to Don Quixote: Tossing of Sancho.
Sancho and the Teeth.

811 Illustrations to Don Quixote: The second Sally.
The Windmill.

812. Portrait of Thomas Hardy.
813. Ruined Castle.
The Farm Yard.
814. The Ancient Mariner: The Bride.
815. The Ancient Mariner: The Penance.
816. The Ancient Mariner: He cursed me with his eye.
817. Portrait of Lord Justice Lindley.
818. The Violoncello Player.
819. War.
820. Socialists.
821. Group of Shipbuilders.
822. Portrait of Mr. Wright.
823. The Place of the Easterlings, Bruges.
The Monument.
824. Illustrations to Don Quixote: Don Quixote suspended.
The Cortes of Death.
825. Illustrations to Don Quixote: The Duchess.
Claviteno.

Lent by L. W. Hodson, Esq.

West Room—Ground Floor—*continued.*

826. Study of a Tree.—*A. Legros.*
Lent by G. J. Knowles, Esq.

827 Shere Mill Pond.—*Sir Seymour Haden.*
Lent by L. W. Hodson, Esq.

828. Two Drawings.—*C. Keene.*
Lent by W. Rothenstein, Esq.

829. Etching.—*C. Keene.*
Lent by G. R. Halkett, Esq.

830. Two Drawings.—*C. Keene.*
Lent by W. Rothenstein, Esq.

ETCHINGS by *William Strang.*

SCREEN I.

831. Joan of Arc.
The Story.
832. The Herds.
Bookstall.
833. The Preacher.
834. Boccaccio.
835. The Mourners.
836. Jury taking the Oath.
837. The Sick Child.
838. Death and Dr. Hombook.
839. Last Supper.
840. The Sick Tinker.
841. The Cause of the Poor.
842. Mother Nursing.
843. The Soup Kitchen.
844. Dance macabre.
845. The Pilgrim's Progress: Christian is troubled.
Christian fights Apollyon.
846. The Pilgrim's Progress: Christian and Hopeful in the Dungeon.
The Man with the Muck-rake.
Lent by L. W. Hodson, Esq.

West Room—Ground Floor--*continued.*

ETCHINGS by *Sir Seymour Haden.*

847. Whistler's House, Old Chelsea.
Egham.

848. Early Morning—Richmond : "The Lark of Heaven's gate sings."

849. A Sunset in Ireland.
A Water Meadow.

850. Sawley Abbey.

851. Sunset on the Thames.
The Moat House.

852. Breaking up of the Agamemnon.

853. The Towing Path.
The Three Sisters.

854. Marshes opposite Erith.

855. Out of Study Window.
Battersea Reach.

856. Mytton Hall.
Kensington Gardens.
Lent by L. W. Hodson, Esq.

857. Three Small Etchings.—*G. Clausen.*
Lent by the Artist.

858. Head (Etching).—*G. Clausen.*
Lent by the Artist.

859. Three Children.—*G. Clausen.*
Lent by the Artist.

860. Head of an Old Man.—*G. Clausen.*
Lent by the Artist.

861. Group.—*G. Clausen.*
Lent by the Artist.

862. Eve and the Serpent.—*Sir Charles Holroyd.*
Lent by the Artist.

863. Eve's Lament.—*Sir Charles Holroyd.*
Lent by the Artist.

864. The Wood-witch.—*Sir Charles Holroyd.*
Lent by the Artist.

West Room—Ground Floor—*continued.*

865. John Knox's House.—*D. Y. Cameron.*
Lent by the Artist.

866. Montevilliers.—*D. Y. Cameron.*
Lent by the Artist.

867. Harfleur.—*D. Y. Cameron.*
Lent by the Artist.

868. Colleoni at the Frari.—*Sir Charles Holroyd.*
Lent by the Artist.

869. Pastoral.—*Sir Charles Holroyd.*
Lent by the Artist.

870. Dr. Evershed.—*Sir Charles Holroyd.*
Lent by the Artist.

871. Mistress Katharine Mary Gray Woodthorpe.—*Sir Charles Holroyd.*
Lent by the Artist.

872. Piccolomini Tomb, Siena.—*Sir Charles Holroyd.*
Lent by the Artist.

873. High Mass.—*Sir Charles Holroyd.*
Lent by the Artist.

874. "Diana Hunting through the Woods," *Brooke.*—*Sir Charles Holroyd.*
Lent by the Artist.

875. John Stevens.—*Sir Charles Holroyd.*
Lent by the Artist.

876. Nymph.—*Sir Charles Holroyd.*
Lent by the Artist.

877. Wordsworth Yews, Borrodale.—*Sir Charles Holroyd.*
Lent by the Artist.

878. St. Cross, Winchester.—*Muirhead Bone.*
Lent by the Artist.

879. Ship Smiths.—*Muirhead Bone.*
Lent by the Artist.

West Room—Ground Floor—*continued.*

880. Robin Hood's Bay.—*J. Sowden.*
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881. Kingston Rag Store.—*Muirhead Bone.*
Lent by the Artist.

882. Ship Builders.—*Muirhead Bone.*
Lent by the Artist.

883. Vuurtoren.—*Frank Short.*
Lent by the Artist.

884. Skies a-clearing.—*Frank Short.*
Lent by the Artist.

885. Raft on Rhine, after Turner.—*Frank Short.*
Lent by the Artist.

886. Fen Country Bridge.—*Frank Short.*
Lent by the Artist.

887. The Lifting Cloud.—*Frank Short.*
Lent by the Artist.

888. Maxwell Bank.—*Frank Short.*
Lent by the Artist.

889. Gathering The Flock.—*Frank Short.*
Lent by the Artist.

890. South Coast Road.—*Frank Short.*
Lent by the Artist.

891. Macon.—*Frank Short.*
Lent by the Artist.

892. Derwentwater.—*Frank Short.*
Lent by the Artist.

893. Span of old Battersea Bridge.—*Frank Short.*
Lent by the Artist.

894. Wintry Blast on Stourbridge Canal.—*Frank Short.*
Lent by the Artist.

895. Sussex Down, after Constable.—*Frank Short.*
Lent by the Artist.

West Room—Ground Floor—*continued.*

896. Moonrise, Ramsgate.—*Frank Short.*
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897. Deventer.—*Frank Short.*
Lent by the Artist.

898. Low-tide and the Evening Star.—*Frank Short.*
Lent by the Artist.

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Lent by the Artist.

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Lent by the Artist.

901. Noon on Zuider Zee.—*Frank Short.*
Lent by the Artist.

902. Les Bouches inutiles.—*A. Legros.*
Lent by C. L. Rothenstein.

903. Orpheus and Eurydice, after G. F. Watts.—*Frank Short.*
Lent by the Artist.

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Lent by Dr. Campbell.

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Lent by Dr. Campbell.

906. Etching.—*A. John.*
Lent by Dr. Campbell.

907. Etching.—*A. John.*
Lent by Dr. Campbell.

908. Etching.—*A. John.*
Lent by Dr. Campbell.

909. Etching.—*A. John.*
Lent by Dr. Campbell.

910. Etching.—*A. John.*
Lent by Dr. Campbell.

911. Etching.—*A. John.*
Lent by Dr. Campbell.

West Room—Ground Floor—*continued.*

912. Etching.—*A. John.*
Lent by Dr. Campbell.

913. Etching.—*A. John.*
Lent by Dr. Campbell.

914. Etching.—*A. John.*
Lent by Dr. Campbell.

915. Etching.—*A. John.*
Lent by Dr. Campbell.

916. War.—*A. Legros.*
Lent by C. L. Rothenstein, Esq.

917. After Work.—*W. Strang.*
Lent by John Masefield.

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Lent by the Artist.

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920. Lutto Nazionale Venezia.—*C. J. Watson.*

921. Dreary Weather.—*C. J. Watson.*
Lent by the Artist.

922. Vespers.—*C. J. Watson.*
Lent by the Artist.

923. An old Fen Mill.—*C. J. Watson.*
Lent by the Artist.

924. St. Rignier.—*C. J. Watson.*
Lent by the Artist.

925. Portail of St. Wolfram, Abbeville.—*C. J. Watson.*
Lent by the Artist.

926. The Long White Road.—*C. J. Watson.*
Lent by the Artist.

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1. Bronze, Torso of a Man.—*J. H. M. Furse.*
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2. Torse of Amazon.—*F. Derwent Wood.*
   Lent by the Artist.

3. Bronze, Lioness and Cubs. —*J. H. M. Furse.*
   Lent by the Artist.

4. Bronze, The Stone Age.—*E. Sichel.*
   Lent by T. Pullar, Esq.

5. Silver, Leopard and Tortoise.—*J. M. Swan, A.R.A.*
   Lent by Victor Sichel, Esq.

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   Lent by Mrs. W. E. B. Priestley.

SOUTH EAST GALLERY.

Nos. 7 to 11.

7. Bronze, Man holding Child.—*R. F. Wells.*
   Lent by the Artist.

8. Bronze, Greyhound.—*J. H. M. Furse.*
   Lent by the Artist.

9. Bronze, The Sower.—*R. F. Wells.*
   Lent by the Artist.

10. Bronze, Horse.—*J. H. M. Furse.*
    Lent by the Artist.

11. Plaster Bust of Martin Harvey as Sidney Carton.—*G. Frampton, R.A.*
    Lent by the Artist.

Sculpture—*continued.*

RECEPTION HALL.

Nos. 12 to 19.

12. Bronze, Man's Head.—*J. H. M. Furse.*
Lent by the Artist.

13. Bronze Statuette, "Spring."—*Alfred Drury, A.R.A.*
Lent by the Artist.

14. Copper, Girl's Head.—*F. Derwent Wood.*
Lent by the Artist.

15. Bronze, Girl with Faggot.—*R. F. Wells.*
Lent by the Artist.

16. Bronze, Boy Cutting Stick.—*R. F. Wells.*
Lent by the Artist.

17. Dr. Edmund Cartwright. Born, 1743; died, 1823.—*H. C. Fehr.*

It was to honour the memory of this eminent scholar and inventor that Lord Masham built and presented to the City of Bradford the magnificent Hall in which the statue now rests.

Lord Masham says of Dr. Cartwright:—

> "I look upon him as one of England's greatest inventors, if not the greatest, and yet unknown to fame even in his own country. Compare the ingenuity displayed by him in his power-loom with Watt in his steam engine, or George Stephenson in the locomotive, and there is, to my mind, no comparison; to say nothing about his equally wonderful combing machine. What the power-loom has done for England and the world, and the combing machine for Yorkshire and the Australian Colonies, is beyond all estimation; and yet England—ungrateful England—has forgotten to honour one of her greatest sons. In no other country in the world would he have been so neglected."

18. Fiametta.—*F. Derwent Wood.*
Lent by the Artist.

19. Bust of P.P., Esq.—*F. Derwent Wood.*
Lent by the Artist.

Sculpture—*continued.*

WEST GALLERY.

No. 20.

20. The Age of Innocence.—*Alfred Drury, A.R.A.*
Lent by the Artist.

CORRIDOR.

Nos. 21 to 30.

21. Plaster Bust of a Son of the late L. W. Collmann, Esq.—*A. Stevens.*
Lent by the Board of Education.

22. Silver Panel, The Slave's Dream.—*A. Broadbent.*
Lent by the Artist.

23. Henry Maw, Esq.—*F. Derwent Wood.*
Lent by the Artist.

24. Iron, Lion.—*A. Stevens.*
Lent by the Board of Education.

25. Bronze Statuette, Joan of Arc.—*Miss F. Darlington.*
Lent by the Artist.

26. Iron, Lion.—*A. Stevens.*
Lent by the Board of Education.

27. Plaster, Group of Horses.—*J. H. M. Furse.*
Lent by the Artist.

28. Plaster Group, The Restless Hinds.—*J. H. M. Furse.*
Lent by the Artist.

29. Plaster Panel, Portrait of Dr. J. Willis.—*Miss Hermione Unwin.*
Lent by the Artist.

30. Silver Panel, The Potter.—*E. Sichel.*
Lent by the Artist.

Sculpture—*continued.*

EAST ROOM—Ground Floor.
No. 31.

31. Plaster Bust, Miss Gladys Mitchell.—*Miss F. Darlington.*
Lent by the Artist.

SOUTH EAST ROOM—Ground Floor.
Nos. 32 to 39.

32. Plaster Bust, Study of a Nun.—*Miss P. Sutcliffe.*
Lent by the Artist.

33. Plaster Bust, Mrs. Samson Fox.—*Miss F. Darlington.*
Lent by the Artist.

34. Alfred East, Esq., A.R.A.—*G. Frampton, R.A.*
Lent by Alfred East, A.R.A.

35. Plaster, Tiger and Boar.—*J. H. M. Furse.*
Lent by the Artist.

36. Mother and Child (Pear Tree Wood).—*F. Derwent Wood.*
Lent by the Artist.

37. Boy's Head, Plaster.—*J. H. M. Furse.*
Lent by the Artist.

38. Lady's Head, Plaster.—*J. H. M. Furse.*
Lent by the Artist.

39. Plaster, Irish Wolf-hound.—*J. H. M. Furse.*
Lent by the Artist.

CORRIDOR—Ground Floor.
Nos. 40 to 43.

40. Bronze Bust, The Rt. Hon. Lord Masham, J.P., D.L.—*H. C. Fehr.*
Presented to the Cartwright Memorial Hall by the Artist.

41. Plaster Memorial Panel.—*G. Frampton, R.A.*
Lent by the Artist.

42. Plaster Bust of Lord Salisbury.—*G. Frampton, R.A.*
Lent by the Artist.

43. Plaster Bust of Chaucer.—*G. Frampton, R.A.*
Lent by the Artist.

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5.	Fresh Herring.—*W. Thomas*	4	4	0

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26.	Attente.—*C. Puyo*		—	
27.	Before the Ballet.—*R. Demachy*		—	
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94.	The Quay.—*Thomas Fred Brogden*	1	7	6
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97.	R. Catterson Smith, Esq.—*Harold Baker*	2	10	0
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100.	The Incoming Tide.—*Viscount Maitland*		——	
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Pictorial Photography—*continued.*

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117.	Sturdy Props supporting a Leafy Ceiling.—*Percy Sheard*		——	
118.	Summer Heat.—*J. C. Warburg*	10	10	0
119.	The Old Barn.—*C. H. L. Emanuel*		——	
120.	Gleeson White.—*Fred Hollyer*		——	
121.	Winchelsea Mill.—*Chas. H. L. Emanuel*		——	
122.	The Fisherman's Wife.—*Percy Sheard*		——	
123.	Noontide.—*Viscount Maitland*		——	
124.	The Brontë Bridge, Haworth Moor.—*W. R. Bland*		——	
125.	Portrait of Edward Elgar, Mus. Doc.—*Chas. F. Grindrod*	5	5	0
126.	The Windmill, Morning.—*Walter Benington*	3	3	0
127.	'Ere the mist had rolled away.—*J. P. Croft*	2	0	0
128.	A Wind Sea.—*F. J. Mortimer*	1	10	0
129.	The Sheep-fold.—*Alex. Keighley*	5	5	0
130.	In Wirksworth Church.—*W. R. Bland*		——	
131.	Melancholy.—*Wm. A. Stewart*	2	2	0
132.	Off Greenwich.—*Chas. Moss*	5	5	0
133.	Fleeting and Far.—*A. Horsley Hinton*	6	6	0
134.	The Night Summons.—*Archibald Cochrane*	5	5	0
135.	How nearly fled was sunset light.—*Chas. Moss*	5	5	0
136.	His Majesty the King.—*Baron de Meyer*		——	
137.	John Stewart Clark (Miniature Painter).—*David Blount*		——	
138.	The Strawberry Girl.—*Mrs. G. A. Barton*	1	5	0
139.	Picardy Pastoral.—*Alex. Keighley*	5	5	0
140.	To the Hills.—*A. Horsley Hinton*	3	3	0
141.	Return of the Flock.—*Chas. Job*	1	10	0
142.	The Sculptor.—*Archibald Cochrane*	10	0	0
143.	Marketing.—*John H. Gash*		——	
144.	Poppy.—*J. Cruwys Richards*		——	
145.	A Rainy Day on the Moor.—*Thos. Carter*		——	
146.	La Tulipe.—*John M. Whitehead*	1	1	0
147.	A Flooded Road.—*Viscount Maitland*		——	
148.	Fog.—*Frank M. Sutcliffe*	1	1	0
149.	Study of a Head.—*Agnes Jennings*	1	10	0
150.	A Rose is Sweetness.—*Wm. A. Stewart*	2	2	0
151.	Hauling Timber.—*Chas. F. Grindrod*	4	4	0
152.	Lowestoft Harbour (A Rainy Day).—*Reginald Craigie*		——	
153.	Richard Holt Hutton.—*Fred. Hollyer*		——	
154.	Robert Blatchford.—*J. Cruwys Richards*		——	
155.	Frances.—*Agnes Jennings*	1	10	0
156.	Ironing Day.—*Alex. Keighley*	3	10	0
157.	Nora.—*Mrs. G. A. Barton*	1	5	0

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160.	The Downfall (Peak of Derbyshire).—*W. R. Bland*	2	2	0
161.	E. R. Taylor, Esq.—*Harold Baker*	0	7	6
162.	Profile.—*Mabel Jennings*		——	
163.	Browsing.—*Walter Benington*	3	3	0
164.	A Storm at Sea.—*F. J. Mortimer*	1	1	0
165.	Moorland.—*Thos. Carter*		——	
166.	Viola.—*Reginald Craigie*	5	5	0

AMERICAN SECTION.

167.	Study of a Head.—*W. B. Dyer*		——	
168.	The White Wall.—*John G. Bullock*	4	4	0
169.	The Tower, California Missions.—*A. L. Coburn* ..	10	10	0
170.	Zithala—Sa.—*Joseph T. Keiley*		——	
171.	Portrait Study.—*A. L. Coburn*		——	
172.	Dawn Flowers.—*E. J. Steichen*	10	10	0
173.	Rodin.—*E. J. Steichen*	8	8	0
174.	Portrait Study.—*S. L. Willard*		——	
175.	Mother and Child.—*A. L. Coburn*	10	10	0
176.	August.—*W. B. Dyer*		——	
177.	Theobald Chartran.—*E. J. Steichen*	5	5	0
177A.	The Drawing Room.—*Edmund Stirling*	2	2	0
178.	Gables.—*A. L. Coburn*	10	10	0
179.	Lady of Shallot.—*Frank Eugene*		——	
180.	A Forest Hymn.—*S. L. Willard*		——	
181.	The Pier.—*A. L. Coburn*	10	10	0
182.	Italia.—*Eva Watson Schütze*		——	
183.	April Morning.—*William F. James*		——	
184.	Solitude.—*E. J. Steichen*	10	10	0
185.	Bacchante.—*Joseph T. Keiley*		——	
186.	Self Portrait.—*E. J. Steichen*	5	5	0
187.	Icy Night.—*Alfred Stieglitz*		——	
188.	Sadakichi Hartmann.—*E. J. Steichen*	5	5	0
189.	Kubelik.—*Gertrude Kasebier*		——	
190.	Dust Blown.—*Joseph T. Keiley*		——	
191.	A Portrait.—*Clarence H. White*		——	
192.	The Last Hour.—*Joseph T. Keiley*		——	
193.	Mrs. Howe.—*Sarah C. Sears*		——	
194.	Helen.—*Sarah C. Sears*		——	
195.	Blessed art thou among Women.—*Gertrude Kasebier*		——	
196.	Intervale, Winter.—*W. B. Post*	3	3	0
197.	Portrait, Alvyn L. Coburn.—*Gertrude Kasebier* ..		——	

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199.	Mrs. White and her Boys.—*Clarence H. White* ..		——	
200.	Telegraph Poles.—*Clarence H. White*	2	2	0
201.	May Apple Leaf.—*Eva Watson Schütze*		——	
202.	The Hand of Man.—*Alf. Stieglitz*		——	
203.	Geo. Fred Watts.—*E. J. Steichen*	5	5	0
204.	The Landing of the Boats.—*Alf. Stieglitz*		——	
205.	My Grandmother.—*A. L. Coburn*	10	10	0
206.	Indian Girl.—*Joseph T. Keiley*		——	
208.	La Cigale.—*Frank Eugene*		——	
209.	The Deluge.—*Clarence H. White*		——	
210.	Thistles.—*W. B. Dyer*		——	
211.	The Finish.—*Clarence H. White*	3	3	0
212.	A Native of Capri.—*Mary Devens*		——	
213.	A Panel.—*Alfred Stieglitz*		——	
214.	Spring.—*Alfred Stieglitz*		——	
215.	Man in Armour.—*Frank Eugene*		——	
216.	Portrait.—*Gertrude Kasebier*		——	
217.	The Manger.—*Gertrude Kasebier*		——	
218.	Man with Violin.—*Clarence H. White*	3	3	0
219.	Mother and Child.—*Gertrude Kasebier*		——	

End of American Section.

207.	Study of Straight Lines.—*Robert Demachy* ..	4	4	0

Applications to purchase should be made to Mr. BUTLER WOOD, Director of the Hall, from whom information as to duplicate copies may be obtained.

ADDITIONAL SCULPTURE.

44. Bronze Bust of Her late Majesty Queen Victoria.—*Alfred Drury, A.R.A.*
Lent by the Committee of the Queensbury Institute.

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ART SECTION.

FURNITURE.

Introduction.

The collection of furniture made for the Exhibition has been selected to illustrate the last three-quarters of the eighteenth century, when the introduction and use of mahogany brought about such a change of material in English work. But in addition to this period, examples of the time of the Stuarts, William and Mary, and Queen Anne have been added to illustrate the progress of type and design in some small measure. The presence of the earlier pieces may perhaps be excused, as they show in one direction something of a consecutive movement and development from the earliest to the latest exhibit. That such continuity as exists is confined to form and weight alone must be admitted, for the decoration used to embellish the form varies from time to time in a curiously broken way.

Thus the marquetry and inlay of Stuart times seems almost to disappear after William and Mary's reign, flickering out entirely in the time of Queen Anne, and hardly reappearing in our furniture again before the arrival of the new and beautiful West Indian and foreign woods, about 1770, gave a new stimulus to Hepplewhite and his contemporaries. So, too, carving, as an elaborate feature of ornamentation, is distinctive of the well-known high-backed Stuart chairs, and then simmers down through the reign of William and Mary until it is little more than a shaping of the framework in the time of Queen Anne, to light up brilliantly again with the arrival and use of mahogany, under the stimulus of Chippendale and his contemporaries. The employment of canework in backs or seats appears and reappears in a similar way, showing prominently in Stuart pieces, and after some interval of complete obliteration, coming up again in the period covered by Adam and Sheraton, when canework was made a beautiful feature alike in shaped panels and the plaiting that filled these. It is worth noticing, however, that the stuffed backs and seats were perhaps ever in fashion to some extent—a tribute to comfort, that could not be denied—though they may vary in material, from leathers to embroideries or tapestries and plainer forms of needlework. Painting as ornamentation does not appear in English furniture, save in some trivial way, until the example set in France by the cabinet makers of Louis Seize's time was adopted by Hepplewhite and his contemporaries for the enrichment of mahogany and satinwood, or the entire overlay of hard yellow woods.

What continuous development exists in English furniture would seem to be, as noticed, in the *forms* of furniture, and perhaps most conspicuously, in one article, the chair. But even in form it was necessary somewhat of a restricted one. It is most noticeable in the weight, proportions and height of pieces, as will be readily seen by walking round the rooms in the Exhibition. A Stuart chair is both higher and more massive than one of Queen Anne, and William and Mary is the link in the modification. A Queen Anne chair is higher and usually heavier than one of Chippendale's, though the gradation is perhaps slight until Thomas Chippendale's second period—as he commenced more slowly perhaps than is generally appreciated to modify the Queen Anne type he found to his hand, and only gradually changed that. With the advent of the younger Chippendale and the influence of French Louis XVI. design the change becomes more rapid. The heavy terminal claw and ball and dog feet practically disappear, the legs and seat frame get lighter, and the

splat and containing rail of the chair back are lighter, fluted and more open, until finally the advent a few years later of Adam and Hepplewhite bring in the taper leg, and replace the old splat by a light horizontal cross-bar carried just above the seat and united to the top rail by thin shaped verticals, or else substitute the English shield and oval-shaped back (derived from French precedent). It is worth noticing in passing how the arm in the arm-chair or settee makes a like change, shedding early in the Chippendales' career the splendidly carved terminal lions' or eagles' heads of the Queen Anne cabinet makers, to be slowly shaped into lighter decoration with flatly treated carving of acanthus and foliated pattern, and to finally become the slight fluted rail of Hepplewhite and Adam (1775–80)—often no longer bolted on the side of the seat but carried in one continuous line through into the front leg. In short, it seems as if, whatever changes there may be in treatment, from the rich complex forms of Stuart work to the simple fluent curves of Queen Anne's time and Chippendale's, and thence to the severity and straight lines used by makers of the last quarter of the eighteenth century—like Adam, Shearer and Sheraton, the bare constructive form and weight is a continuous progress, until it culminates in the elegance and almost fragile lightness of Sheraton and his contemporaries about 1800. The magnificent State chairs of "Chippendale" character that have been kindly lent to this Exhibition by several of the old City Companies obviously are special individual pieces that do not break the movement; just as, in another direction, the two beautiful and slight fret-ornamented tables of late Chippendale style that are here are singularly without solid construction, and lighter than the average examples and taste of the time. All this is, perhaps, easier to trace in chairs than in other pieces of furniture, as a more varied treatment is possible in such pieces, whilst it has also been easier to collect them together here than to obtain heavier and larger furniture. But the note is common in slightly varying degree to other forms. The giant "armoire" of Stuart make, with its fine cornice and angle treatment and massive front, passes into the marquetry furniture of 1700, to come out later in the wardrobe of Queen Anne and Chippendale, and later again in the "tallboy" and chest of 1760 to 1800. The causes of such an evolution are too complex to deal with here. In a large measure it was, no doubt, an adaptation to house architecture that was gradually meeting the conveniences of modern life and the needs of a well-to-do middle class, by supplying smaller houses and more rooms, with interior mouldings and cornices of a corresponding smaller scale, which again, in turn, implied furniture of harmonious size.

While dealing with broad traits in the history of English furniture, one of the most interesting to note is the steady influence which French work exerted on our designers. It is clearly traceable from the traits of Louis XIV. pieces that appear in Stuart work, down to those of Louis XVI. in that of Adam, Hepplewhite and Sheraton. The influence is, perhaps, least traceable in furniture made here during the late years of William and Mary and the early years of Queen Anne; most marked, or at least, most publicly acknowledged, from 1750 to 1800. The Chippendales, Adam Brothers, Hepplewhite and Sheraton offered so-called "French designs," frank imitations; and where this was not specifically done, they were largely indebted to French types—the first to Louis XV., the three last to Louis XVI. It never robbed English work of a genuine English character, but the debt is too obvious to be ignored.

Some mention should be made of the woods that were in characteristic and general use amongst our cabinet makers. Oak as an *interior* fitting to furniture was in almost universal use up to the reign of George I. It is generally to be looked for as a safe guide of date even as late as the beginning of the reign of George III. "Red" pine or deal (soft, cheap woods of various kinds) were in general use in the cheaper class of piece, as interior fittings, from 1735. Of woods used externally or in fittings that were ornamental,

mahogany is the most important, and was in very general use in 1725. Its first appearance may be as far back as 1705 or 1710. As far as I know the exact date of its first appearance in England is not fixed. Towards 1780 it was becoming scarcer, finely figured pieces were then generally only used in veneer. As late as 1800 exceptionally fine pieces of satinwood veneered workmanship are laid in mahogany. Satinwood was in established use as an inlay on mahogany in 1780, and a piece made wholly of satinwood may easily date as early as 1790. Tulipwood and "kingwood" may be treated as regards date (in English pieces) with satinwood. Of "harewood" the same may be said.

Before concluding these introductory remarks some reference should be made to the change which the attention of the last ten years has brought about in our designation of furniture. Formerly, any piece with the marked characteristics so familiarly known as "Chippendale" was put down as Chippendale's; not necessarily, of course, as coming from Chippendale's workshop, but as made by cabinet makers after his published designs. Chippendale is now recognised as the most successful maker of his day, but also as one personality in a movement carried on by many men. The same view is also taken of Hepplewhite and Sheraton. A great many of the pieces bearing their names are now, each in their several instances, being distinguished (in many cases by strongly marked characteristics) as the work of individual cabinet makers, as Mayhew, Lock, Shearer and others. It is a work of somewhat close study and expert knowledge; and the Exhibition authorities have decided to make their collection as useful as possible by calling in Mr. Robert S. Clouston, of London, whose writings on this subject are so well known, to give the final decision as to date and authorship. The result of Mr. Clouston's expert knowledge will appear in the catalogue, and perhaps only those equipped with particular training will adequately understand and appreciate the result.

ALFRED J. SANDERS.

East Gallery.

1. A QUEEN ANNE CHAIR.
   With cabriole legs in walnut wood, with original needlework.—*Lent by Frank Green, Esq.*
2. A TABLE.
   With drawers and stretcher of James II. period, in burr walnut and yew wood.—*Lent by Frank Green, Esq.*
3. A CHAIR.
   In mahogany, with late eighteenth century needlework. Circa 1765.—*Lent by Frank Green, Esq.*
4. ARM-CHAIR.
   Formerly used by the Masters of the Salters' Company. The top of the back is inlaid with the coat of arms between carved acanthus leaf ornament. The arms are flat and curved inwards, and terminate in birds' heads; the legs are cabriole shaped, with carved leaf decoration and terminate in claw and ball feet; back and seat are stuffed and covered with horse-hair. Date, early eighteenth century.—*Lent by the Worshipful Company of Salters.*
5. ARM-CHAIR.
   A James II. cane seated arm-chair in beechwood, painted black.—*Lent by Frank Green, Esq.*
6. JACOBEAN CRADLE.
   Incised panels, with velvet mattress and pillow.—*Lent by Mrs. McClure.*
7. TABLE.
   Mahogany, with cabriole legs and ball and claw feet, Chippendale period. Circa 1730.—*Lent by Messrs. Gill & Reigate.*
8. ARM-CHAIR.
   An early eighteenth century arm-chair in mahogany, with original needlework.—*Lent by Frank Green, Esq.*
9. ARM-CHAIR.
   With stuffed back, in a carved containing rail ornamented with carved scroll and leaf pattern, seat front of the same, carved legs and ornamented straining rail. Chippendale. Circa 1750.—*Lent by F. H. Fawkes, Esq., Farnley Hall.*
10. CHAIR.
    High-backed chair, William and Mary, cane back; seat restored.—*Lent by Frederick Hawksworth Fawkes, Esq.*

East Gallery—*continued.*

11. TABLE AND TEA CADDY.
Marqueterie. About 1790.—*Lent by J. H. Fitzhenry, Esq.*

12. CHAIR.
High-backed chair, William and Mary, cane back; seat restored.—*Lent by F. H Fawkes, Esq.*

13. CHAIR.
Circular chair, six carved legs. Very rare. William and Mary period.—*Lent by Frederick Hawksworth Fawkes, Esq.*

14. CHIMING CLOCK.
By Isaac Roberts, London. Ebonised and brass mounted case, beautifully engraved back plate. Circa 1760.—*Lent by Robert Eastwood, Esq.*

15. MARQUETRY TABLE.
French, with three shield-shaped panels in top, inlaid with trophies.—*Lent by Ethel, Lady Beaumont.*

16. QUEEN ANNE CHAIR.
With eagle's head terminals, cabriole legs with shell ornament and claw and ball feet.—*Lent by Sam Ambler, Esq.*

17. HIGH-BACKED CHAIR.
Carved and turned back with upright panel of canework, cane seated, shaped legs united by a carved bow-shaped bar; chestnut stained black. James II.—*Lent by Mrs. MacClure.*

18. CONSOLE TABLE.
With marble top, gilt carved, with amorini and festoons of flowers. Temp. James II.—*Lent by Charles Davis, Esq.*

19. CHAIR.
In beechwood, painted black, with undercut cabriole legs, period of William and Mary; the upholstery is modern.—*Lent by Frank Green, Esq.*

20. CHIPPENDALE CHAIR.
Made by Chippendale for the Bury family. Circa 1720.—*Lent by Mrs. McClure.*

21. CLOCK.
Bracket Clock of the Sheraton period, in mahogany case, by John Fairey, London, 1810.—*Lent by Dr. Gilbert S. Beatton.*

22. QUEEN ANNE TABLE.
Inlaid ebony and ivory edge.—*Lent by Frederick Hawksworth Fawkes, Esq.*

23. CHIPPENDALE CHAIR.
Companion to No. 20.

24. JAMES II. CHAIR.
In beechwood, painted black, with contemporary velvet fringed seat.—*Lent by Frank Green, Esq.*

25. CARD TABLE.
A late seventeenth century Card Table, in white walnut wood.—*Lent by Frank Green, Esq.*

26. JAMES II. CHAIR.
Companion to No. 24.

27. STOOL.
Small late Jacobean, oak.—*Lent by Mrs. McClure.*

28. ARM-CHAIR.
Oak, used by the Masters of the Brewers' Company, high back and scroll top, surmounted by grotesque mask, carved with the Company's Coat of Arms, drapery, festoons of fruit and ribbons and massive arms, back legs, square front legs, baluster shape solid seat, with stuffed cushion covered with leather: about 1720. (Bethnal Green, 1896).—*Lent by the Worshipful Company of Brewers.*

29. ARM-CHAIR.
In chestnut wood, painted black; late Stuart period; one arm has been renewed.—*Lent by Frank Green, Esq.*

30. RENAISSANCE CHAIR.
Fairfax arms top and bottom.—*Lent by Frederick Hawksworth Fawkes, Esq.*

31. MARQUETRY CHEST.
Marquetry chest of four drawers, curved in front, with English late eighteenth century panels, containing inlaid and engraved trophy of musical instruments and vases of flowers.—*Lent by Lord Middleton.*

32. CHAIR.
A Queen Anne or early Georgian chair, in mahogany; probably decorated at an early date in the Chinese lac style.—*Lent by Frank Green, Esq.*

33. ARM-CHAIR.
Companion to No. 29.

34. ARM-CHAIR.
Mahogany, used by the Masters of the Grocers' Company, with high body, richly carved with elaborate scrolled ornament and the badge and arms of the Company, arms terminate in camels' heads. Square legs with bracket supports, decorated with shell ornament. Chippendale; about 1745.—*Lent by the Worshipful Company of Grocers.*

35. CLOCK, CHARLES II.
Clock by Daniel Quare, London, oak case, handsomely veneered in walnut, elaborately chased, brass and silvered dial.—*Lent by Robert Eastwood, Esq.*

East Gallery—*continued.*

36. CHAIR.
Small high-backed chair, velvet seat. William and Mary period.— *Lent by Frederick Hawksworth Fawkes, Esq.*

37. WALNUT TABLE.
Profusely decorated with marqueterie and ivory —stained and white, on spiral turned legs with under framing. Temp. 1690 — *Lent by Messrs. Gill & Riegate.*

37a. CHARLES II. MIRROR.
In gilt brass repoussé frame; the glass is contemporary.— *Lent by Frank Green, Esq.*

38. CHAIR.
Companion to No. 36.—*Lent by Frederick Hawksworth Fawkes, Esq.*

39. CHAIR.
Gilt high-backed chair; William and Mary period.— *Lent by Ethel, Lady Beaumont.*

40. CONSOLE TABLE.
Console table, with marble top, gilt carved, with swags and festoons of flowers and fruit. Early Queen Anne.—*Lent by Charles Davies, Esq.*

41. CHAIR.
Gilt high-backed chair; William and Mary period.— *Lent by Ethel, Lady Beaumont.*

South East Gallery.

46. CABINET TABLE.
Marquetry, James II.—*Lent by Ethel, Lady Beaumont.*

47. QUEEN ANNE CHAIR.
High-backed inlaid chair.—*Lent by T. Hillas, Esq.*

48. JACOBEAN TABLE.
Marquetry terminated with inlay of ebony and ivory.—*Lent.by Ethel, Lady Beaumont.*

49. QUEEN ANNE CHAIR.
High-backed inlaid chair.—*Lent by T. Hillas, Esq.*

50. SECRETAIRE.
Harewood, with tulip and satinwood inlay; Sheraton period, early nineteenth century.—*Lent by J. H. Fitzhenry, Esq.*

51. CHAIRS.
A pair of chairs of "Queen Anne" design, veneered walnut, especially interesting as being probably the earliest examples of the "ladder back" shape. Early eighteenth century.—*Lent by Frank Green, Esq.*

52. SCREEN.
In cross and tent stick; middle of the seventeenth century.—*Lent by Frank Green, Esq.*

53. CHAIR.
Carved walnut Chippendale chair, open back with pierced and carved centre panel of a double knotted and interlacing riband, ornamented with centre tassel, foliage and scrolls; the top rail is covered with rococo centre and rounded scroll ends, stuffed seat covered with black morocco and edged with brass nails, square front legs, carved back legs. Style of Robert Manwaring. Date about 1765.—*Lent by Edgar Willett, Esq.*

54. CHAIR.
Whitewood chair, inlaid English, late seventeenth century.—*Lent by Mrs. McClure.*

55. CHEST.
Walnut, in richly figured wood, with graceful shaped front and fine old original brass handles and key plate.—*Lent by J. Stenson Webb, Esq.*

56. CHAIR.
Whitewood chair, inlaid English, late seventeenth century.—*Lent by Mrs. McClure.*

57. CHAIR.
Mahogany, with an openwork back surmounted by a carved ribbon top rail, is bow shaped ending in slightly carved finials, legs square and plain with straining rails; the seat is stuffed and covered with peacock green plush fastened by brass nails. Circa 1780.—*Lent by the Worshipful Company of Drapers.*

58. MARQUETRY TABLE.
William and Mary period.—*Lent by Ethel, Lady Beaumont.*

Reception Hall.

60. SATINWOOD SETTEE.
Has a double chair back, oval in shape, painted with flowers; late eighteenth century. —*Lent by Mrs. McClure.*

61. CABINET CHEST.
With elaborately shaped front satinwood, painted, with central panels and floral design of delicate workmanship; Sheraton, about 1800.—*Lent by the Victorian and Albert Museum.*

62. BOOKCASE.
Veneered with satinwood, with secretaire and glazed top doors, with scroll ornament; Shearer, 1790.—*Lent by Messrs. Gill & Reigate.*

63. BOOKCASE.
Satinwood, with inlay and engraved designs, the legs are turned and shaped; Hepplewhite, about 1790.—*Lent by W. Hugh Spottiswoode, Esq.*

64. PIER TABLE.
Semi-circular, painted, with a panel and flowers and design, carved gilt and shaped legs; Sheraton, about 1800.—*Lent by the Victoria and Albert Museum.*

65. WINDOW SEAT.
Hepplewhite, painted white and gilded, with shaped front. Circa 1790.—*Lent by J. Stenson Webb, Esq.*

South West Gallery.

66. KNIFE BOXES.
Marquetry, late eighteenth century.—*Lent by the Board of Education.*

68. CABINET.
Satinwood, with painted panels, Hepplewhite period.—*Lent by Charles Davis, Esq.*

69. DRESSING TABLE.
Satinwood Dressing Table, with square tapering legs, with folding top enclosing mirror on sliding frame and small boxes. Circa 1790.—*Lent by Messrs. Gill & Reigate.*

70. ARM-CHAIR.
Hepplewhite, painted and gilt, with old English needlework seat. Temp. 1780.—*Lent by Messrs. Gill & Reigate.*

71. TABLE.
Sheraton, satinwood, finely inlaid with tulip. hare and other coloured woods. Circa 1796.—*Lent by Robert Eastwood, Esq.*

72. ARM-CHAIR.
Hepplewhite, painted and gilt, with old English needlework seat. Temp. 1780.—*Lent by Messrs. Gill & Reigate.*

73. DRESSING CABINET.
On four feet, satinwood veneer. painted with wreath and festoons of flowers tied with ribands; legs square and taper; in the interior is a secret drawer for jewels. Date circa 1790.—*Lent by Lord Middleton.*

74. SECRETAIRE.
With tulip and satinwood inlay, early nineteenth century.—*Lent by J. H. Fitzhenry, Esq.*

75. FIRE SCREEN.
"Adam" case of carved gilt wood with ram's head ornaments; the vertical brass rod is modern. Temp. 1765.—*Lent by Messrs. Gill & Reigate.*

76. FIRE SCREEN.
"Adam" case of carved gilt wood, with ram's head ornaments; the vertical brass rod is modern. Temp- 1765.—*Lent by Messrs. Gill & Reigate.*

77. TABLE.
Octagonal satinwood, banded with rosewood and inlaid with different coloured woods. Circa 1790.—*Lent by J. H. Fitzhenry, Esq.*

78. TEAPOY.
Satinwood, with taper legs; Sheraton period.—*Lent by J. H. Fitzhenry, Esq.*

79. COFFER.
Harewood, Sheraton design, early nineteenth century.—*Lent by J. H. Fitzhenry, Esq.*

80. CHAIR.
(One of a set of six) in beechwood, with satinwood veneer, cane seated with a canework diagram let into upper part of the back. In centre of the back is a painted medallion of mother and child, varied in attitude on each chair; the turned legs are painted throughout, with varied decorations; the framework of satinwood is painted with some reeded lines; the back is curved and has a painted group of flowers. Circa 1800.—*Lent by A. J. Sanders, Esq.*

81. TABLE TOP.
Satinwood, with painted border and figures and shaped and turned legs, style Hepplewhite. Temp. 1780.—*Lent by Messrs. Gill & Reigate.*

82. CHAIR.
Companion to No. 80.—*Lent by A. J. Sanders Esq.*

83. SECRETAIRE.
Darkwood, satinwood, Sheraton style, late nineteenth century.—*Lent by J. H. Fitzhenry, Esq.*

84. ARM-CHAIR.
Hepplewhite, carved and gilt. Circa 1785—*Lent by Robert Eastwood, Esq.*

85. MUSIC STOOL.
Satinwood, in Sheraton style, with original wood screw, 1800.—*Lent by J. Stenson Webb, Esq.*

West Gallery.

88. ARM-CHAIR.
With pierced openwork back, elaborately carved with scroll foliage and falling drapery. By Robert Manwaring. Circa 1760—*Lent by Robert Eastwood, Esq.*

89. WINDOW SEAT.
Hepplewhite, the ends formed as shaped chair backs and carved with Prince of Wales' feathers and falling drapery. Circa 1785.—*Lent by Robert Eastwood, Esq.*

90. TABLE.
A mahogany table, late eighteenth century.—*Lent by Frank Green, Esq.*

91. MIRROR.
Gilt, Chippendale period, in carved frame, with elaborate scroll and leaf frame, openwork border surmounted by figure of a flying stork.—*Lent by J. Stenson Webb, Esq.*

92. SCREEN.
Late seventeenth century, in beechwood, with original needlework.—*Lent by Frank Green, Esq.*

West Gallery—*continued.*

93. ARM-CHAIR.
Mahogany, used by the masters of the Drapers' Company, high oval back pierced with cuspid rays radiating from an oval inlaid with a sheep, scrolled arms with padded rests, square legs, front carved and tapering and plain straining rails, dished seat stuffed and covered with red morocco. Date 1780-1790.—*Lent by the Worshipful Company of Drapers.*

94. SIDEBOARD.
Shearer, with serpentine front, the drawers and top cross-banded with tulip wood. Circa 1785.—*Lent by Marsh, Jones, Cribb & Co.*

95. MIRROR.
Hepplewhite, surmounted by a vase of flowers, elaborately carved foliage, etc. Circa 1790.—*Lent by Robert Eastwood, Esq.*

96. CHAIR.
Mahogany arm-chair of the transition period, between Queen Anne and Chippendale. The arms have terminals of eagles' heads bent inwards and upwards. Cabriole legs, with claw and ball feet. The seat has a rounded front, date about 1720. The splat and coat of arms have been added about 1775.

97. FIRE SCREEN.
Chippendale fire screen with Ingram Arms.—*Lent by the Hon. Mrs. Meynell Ingram.*

98. TABLE.
Carved mahogany table; the top is eight foil in shape with a raised and moulded edge, and is carved in the centre with leaf, floral and diaper ornament; it is supported on one baluster leg with tripod and cabriole feet, terminating in claws and carved with acanthus leaf ornament; date about 1735.—*Lent by Edgar Willett, Esq.*

99. TABLE.
Puff and powder table, the lower part early eighteenth century, the glass and stand being an addition in the end of the same century.—*Lent by Sam Ambler, Esq.*

100. CHAIR.
Same as 102.—*Lent by Ethel, Lady Beaumont.*

101. CARD TABLE.
Mahogany, with angles shaped for candle stands, and with pool pockets for counters, ball, claw feet, legs carved on shoulder. Circa 1740.—*Lent by Heywood Ryder, Esq.*

102. CHAIR.
Walnut, early eighteenth century.—*Lent by Ethel, Lady Beaumont.*

103. ARM-CHAIR.
Mahogany, with honeysuckle and leaf ornament, with May flowers at the angles. Circa 1790.—*Lent by J. Stenson Webb, Esq.*

104. CHEST.
Chest of three drawers (walnut) on four cabriole legs with scrolled feet, the lower edge of these being carved with acanthus leaf pattern and the legs with strap work, and shaped lock plates and drop handles of brass. Queen Anne period.—*Lent by Lord Middleton.*

105. ARM-CHAIR.
Mahogany, by Mayhew, Chinese caste. Circa 1765.—*Lent by J. Stenson Webb, Esq.*

106. CHAIR.
Mahogany, carved, style of Robert Manwaring, Circa 1765.—*Lent by Heywood Ryder, Esq.*

107. TABLE.
Of the style of Mayhew, with fretted frieze on square legs banded at intervals. Circa 1760—*Lent by J. Stenson Webb, Esq.*

108. CHAIR.
Style of Copeland, in old damask. Circa 1730.—*Lent by J. H. Gill, Esq.*

109. SETTEE.
Settee with lion head terminals in arms, standing on heavy cabriole legs with lion's masks and paw and ball feet. Transition period, between Queen Anne and Chippendale. Circa 1720.—*Lent by Frederick Hawksworth Fawkes, Esq.*

110. ARM-CHAIR.
Style of Copeland, in old damask, with arms of very rare design. Circa 1730.—*Lent by J. H. Gill, Esq.*

111. TABLE.
Chippendale, serpentine shaped, fine fretwork gallery (stretchers restored).—*Lent by Robert Eastwood, Esq.*

112. CHAIR.
Hepplewhite design, which is carved on top rail, also carved with wheat ear husks, etc.; mahogany, about 1790.—*Lent by B. G. A. Moynihan, Esq., M.B.*

113. CHAIR.
Mahogany, with honeysuckle and leaf ornament, with May flowers at the angles. Circa 1790.—*Lent by J. Stenson Webb, Esq.*

114. BUREAU, QUEEN ANNE.
Veneered, with walnut and mounted in brass; a sloping top turns down and forms a writing table, with pigeon holes and a drawer at the back, the flat top is surrounded partly by a brass gallery or rail, there is a drawer at each end and the legs are cabriole. —*Lent by Lord Middleton.*

115. CHAIR.
Mahogany, with honeysuckle and leaf ornament, with May flowers at the angles. Circa 1790.—*Lent by J. Stenson Webb, Esq.*

West Gallery—*continued.*

116. CHAIR.
Chair by Gillow, of Lancaster. Circa 1790.—*Lent by Frederick Hawksworth Fawkes, Esq.*

117. TABLE.
Queen Anne yew tree table, with shaped front and sides and cabriole legs.—*Lent by T. Hillas, Esq.*

118. CHAIR.
Chair of Hepplewhite design, with shield shaped back carved with Prince of Wales' feathers and drapery, about 1785.—*Lent by B. G. A. Moynihan, Esq., M.B.*

119. CHAIR.
Stuffed chair, with fret decoration on arms, legs and straining rails; style of Mayhew. Circa 1760.—*Lent by Ethel, Lady Beaumont.*

120. TABLE.
Small round satinwood table, inlaid with various coloured woods. Circa 1800.—*Lent by the Hon. Mrs. Meynell Ingram.*

121. PIANO.
Upright square piano by William Southwell, of Dublin, mahogany case inlaid with bands of satinwood and rosewood, containing three panels in the upright back, the central one being painted with a trophy of musical instruments and those on the sides being oval, with paintings of figures by Angelica Kauffmann. The legs are square and taper and carry a shelf for music scores, the top of the spinet is surrounded by a Gothic fret with centre-piece and finials, Sheraton (Patented in 1798). In a lecture on the History of Pianofortes, given by Mr. A. J. Hipkins at the Society of Arts, London, 1883, Mr. Hipkins stated that Southwell came to London from Dublin and entered the employ of Messrs. Broadwood. He then introduced into England his invention of the first upright piano, which was afterwards known as the upright grand.—*Lent by Sir Walter Gilbey, Bart.*

122. TABLE.
Satinwood, painted with flowers; about 1800.—*Lent by J. H. Fitzhenry, Esq.*

123. ARM-CHAIR.
Carved ball and claw feet and carved frieze, stuffed high back and arms. Circa 1740.—*Lent by J. Stenson Webb, Esq.*

124. CHAIR.
Chair with oval back and carved and inlaid ornament. Circa 1790.—*Lent by Sam Ambler, Esq.*

125. ARM-CHAIR.
By Gillow, of Lancaster. Circa 1790.—*Lent by Frederick Hawksworth Fawkes, Esq.*

126. CHAIR.
Companion to No. 124.—*Lent by Sam Ambler, Esq.*

127. CARD TABLE.
Spherical folding, inlaid with satinwood and other woods, the inlay on top frieze is beautifully engraved, the inside top inlaid with broad band of satinwood. Date 1780.—*Lent by Marsh, Jones, Cribb & Co.*

128. SETTEE.
Mahogany, with carving and ball and claw feet, seat cover modern. Circa 1730.—*Lent by Heywood Ryder, Esq.*

129. CARD TABLE.
Mahogany folding card table, inlaid with satinwood bands, legs taper and square with spade feet. Circa 1780.—*Lent by Dr. Herbert Robson.*

130. CHAIR.
Chair of Hepplewhite design, shield shaped, carved with wheat ear decoration. Mahogany about 1785.—*Lent by B. G. A. Moynihan, Esq., M.B.*

131. ARM-CHAIR.
Arm chair of Hepplewhite design, shield shaped, carved with wheat-ear decoration. Mahogany, about 1785.—*Lent by B. G. A. Moynihan, Esq., M.B.*

132. CHAIR.
Companion to No. 130.—*Lent by B. G. A. Moynihan, Esq., M.B.*

133. URN.
Mahogany urn, stands on square legs, with wood fret gallery and fitted with three small drawers; Chippendale period and character.—*Lent by B. G. A. Moynihan Esq., M.B.*

134. HALL CHAIR.
With reeded and turned legs tied by turned straining rails, solid seat reeded round edge, back with narrow waist surmounted by shield shaped panel containing arms of the company, terminating in carved finials of eagles' heads and helmet. Mahogany 1800.—*Lent by the Worshipful Company of Grocers.*

135. SETTEE.
Italian walnut, the back and arms and arm supports finely carved with foliage, carved on the knees and legs with foliage, and resting on ball and claw front feet; about 1720.—*Lent by J. Stenson Webb, Esq.*

136. HOOTAN CHAIR.
The Stanley. Circa 1765.—*Lent by J. H. Fitzhenry, Esq.*

137. TABLE CELLARET.
Mahogany. Circa 1730.—*Lent by J. H. Fitzhenry, Esq.*

Gallery Corridor.

138. HEPPLEWHITE SIDEBOARD.
The section under the middle drawer is an addition.—*Lent by Sam Ambler, Esq.*

139. CABINET.
Early William and Mary period; with nineteenth century stand.—*Lent by B. G. A. Moynihan, Esq., M.B.*

140. WASHSTAND.
A pinewood washstand, painted black, with elmwood top; used in a house visited by Henrietta Maria. From the Eastern Counties.—*Lent by Frank Green, Esq.*

141. SIDEBOARD.
Mahogany, elaborately inlaid with satinwood bands, relieved with inlay of bird's eye maple; very early nineteenth century.—*Lent by J. Stenson Webb, Esq.*

142. CABINET.
A Cabinet of inlaid woods; time of William and Mary. On stand of late date.—*Lent by Frank Green, Esq.*

143. CHEST OF DRAWERS.
Chest of drawers, on stand, in marquetry.—*Lent by the Hon. Mrs. Meynell Ingram.*

144. WRITING STAND.
Upright writing stand, with falling writing shelf on tall turned supports ending in pairs of carved and shaped feet, mahogany, with inlay of satinwood. Circa 1790.—*Lent by Mrs. Herbert Thompson.*

145. BUREAU.
Large marquetry bureau of Dutch design and character, and probably made by Dutch workmen in England. Circa 1690—*Lent by Ethel, Lady Beaumont.*

146. ARM-CHAIR.
Mahogany, used by the Wardens of the Drapers' Company, oval back pierced with cuspid rays radiating from an oval inlaid with a sheep in light wood, arms with padded rests, square legs, front pair carved, and tapering and plain straining rails. Date, 1780–90.—*Lent by the Worshipful Company of Drapers.*

147. CABINET.
Walnut, inside fitted with drawers, centre door tessellated with ivory and ebony in perspective, showing painted figures; inside of door is painted with landscape scenes, lower part of cabinet inlaid marqueterie. Temp. Charles II.—*Lent by Messrs. Gill & Reigate.*

148. SPINET.
Spinet by Broadwood, mahogany, with inlay of satinwood. Circa 1790.—*Lent by Mrs. Thompson.*

Art Gallery—Corridor.

189. MIRROR.
Large gilt hall mirror, with carved cupids supporting garlands of flowers; intertwined with heavy scrolls of acanthus and conventional ornament. Charles I. period.—*Lent by Ethel, Lady Beaumont.*

190. DRESSING TABLE.
Satinwood, painted with floral designs and figures by Angelica Kauffmann, small drawers and two pedestal cupboards, stand at the back with a shield shaped glass pivoted between the latter; there are three drawers in the table, which stands on four turned legs, stretchers below bend upward and carry an elliptical stand for a box. About 1790.—*Lent by W. Hugh Spottiswoode, Esq.*

East Room.

150. FENDER.
A late eighteenth century engraved steel and brass fender, with stands and fire-irons.—*Lent by Frank Green, Esq.*

151. ORGAN.
Flageolet and Tabor organ, invented and manufactured by Clementini & Company, Cheapside, London. Period, 1790-1800. The organ is enclosed in a mahogany and satinwood Sheraton case, finely ornamented, 5 feet 9 inches high, 3 feet 1½ inches wide by 2 feet deep. The brothers Collard & Collard were partners with Clementini until his death.—*Lent by Sir Walter Gilbey, Bart.*

152. FIRE-DOGS.
A pair of early eighteenth century brass fire-dogs.—*Lent by Frank Green, Esq.*

153. SCUTTLE.
A late Georgian coal scuttle.—*Lent by Frank Green, Esq.*

154. SCUTTLE.
Scuttle, about 1730.—*Lent by Frank Green, Esq.*

155. GLASS.
Toilet Glass; probably Dutch.—*Lent by Mrs. McClure.*

156. CHAIRS.
Pair of arm chairs, inlaid with narrow reeds of cone decoration of Sheraton's Empire period, and style about 1815.—*Lent by Dr. Gilbert S. Beatton.*

157. SIDEBOARD.
Sheraton, with broken front inlaid, mounted with lion's head and ring handles, and surmounted by a fine old brass rail carrying branches for two lights. Circa 1800.—*Lent by Robert Eastwood, Esq.*

East Room—*continued.*

158. TEA URN.
Old Sheffield plate, with Wedgwood plaque.—*Lent by J. H. Fitzhenry, Esq.*

159. TEA URN.
Old Sheffield plate, with green ivory mounts.—*Lent by J. H. Fitzhenry, Esq.*

160. GLASS.
Toilet Glass. Circa 1780.—*Lent by Mrs. McClure.*

183. SECRETAIRE.
Satinwood, inlaid with Wedgwood plaques; Sheraton period. Circa 1800.—*Lent by J. H. Fitzhenry, Esq.*

184. SECRETAIRE.
Satinwood, inlaid with enamel plaques; Sheraton period.—*Lent by J. H. Fitzhenry, Esq.*

185. KNIFE BOX.
Sheraton, satinwood, mounted with silver handles and lock escutcheon.—*Lent by Robert Eastwood, Esq.*

186. TOILET BOX.
Lacquered wood, decorated with figures and Chinese landscapes; late eighteenth century.—*Lent by Frank Green, Esq.*

187. KNIFE BOX.
Silver-mounted, stamped with maker's name (Fotcham); late eighteenth century.—*Lent by Sam Ambler, Esq.*

188. BOX.
Harewood, inlaid, early nineteenth century.—*Lent by J. H. Fitzhenry, Esq.*

South East Room.

161. ARM-CHAIR.
Mahogany, moulded shield shaped back of open design, with wavy top, square legs, —the front pair tapering, stuffed seat; Hepplewhite design, about 1785.—*Lent by W. Hugh Spottiswoode, Esq.*

162. ARM-CHAIR.
Leather back and seat; nineteenth century.—*Lent by Frederick Hawksworth Fawkes, Esq.*

163. WARDROBE.
Inlaid with marquetry or various woods. Temp. William and Mary.—*Lent by the Hon. Mrs. Meynell Ingram, Temple Newsam.*

164. CHAIR.
Mahogany chair-backed settee, triple backed, with pierced open splats and slight carved finials at each end of the backed rail, legs plain square and slightly taper, with straining rails. Spanish mahogany. Circa 1780.—*Lent by A. J. Sanders, Esq.*

165. CABINET.
Small Empire cabinet, with claw feet. Circa 1810.—*Lent by T. Hillas, Esq.*

166. SPINET AND STAND.
A Queen Anne spinet and stand in mahogany and walnut, somewhat repaired late in the eighteenth century.—*Lent by Frank Green, Esq.*

167. TABOURET.
A Queen Anne tabouret, in walnut wood, with the original needlework.—*Lent by Frank Green, Esq.*

168. WEIGHING AND MEASURING MACHINE.
In satinwood, with curious old balance and rising measuring rod, inlaid round the borders. The maker's original written name still remains underneath the platform. Early nineteenth century.—*Lent by J. Stenson Webb, Esq.*

169. SMALL CHAIR.
Mahogany, about 1725; probably made up of old pieces.—*Lent by J. H. Fitzhenry, Esq.*

170. CABINET.
A reproduction by Marsh, Jones, Cribb & Co. of an old late seventeenth century cabinet, in pollard oak coromandell and other woods, heavily mounted with engraved brass handles and straps, evidently of Portuguese origin.—*Lent by Marsh, Jones, Cribb & Co.*

171. TABLE.
"Adam" mahogany table; circa 1765. The affixed ornament is of later date.—*Lent by A. W. B. Bosville, Esq.*

172. SHAVING MIRROR.
On fluted rising support, with reversible magnifying mirror. Circa 1815.—*Lent by J. Stenson Webb, Esq.*

173. CHAIR.
Child's high chair; Sheraton influence. Circa 1820.—*Lent by Mrs. McClure.*

174. CHEST.
A reproduction of an old English chest or coffer, in the same woods and of the same date as No. 170.—*Lent by Marsh, Jones, Cribb & Co.*

175. MIRROR.
Gilt mirror for dressing table.—*Lent by Ethel, Lady Beaumont.*

177. CLOCK.
Tall clock, in mahogany case, with inlaid stained woods. Dial and works by Edward Samm, Linton; about 1790.—*Lent by Dr. Gilbert S. Beatton.*

West Room.

178. MIRROR.
Of mahogany and mottled walnut, with fretwork overlay on the drawer, openwork top and gilt moulding round mirror. Circa 1780.—*Lent by J. Stenson Webb, Esq.*

179. SIDEBOARD.
Mahogany, of Scottish make and character, ornamented with inlay, fitted with cellaret cupboards and drawers, legs fluted and turned; about 1810.—*Lent by Dr. Gilbert S. Beatton.*

180. CABINET.
In oak, inlaid ebony and holly; exact reproduction by Marsh, Jones, Cribb & Co. of the original known as "Archbishop Sharp's Cabinet," one of the most beautiful examples of the early seventeenth century work. It is a typical example of the early "Intarsia" known as "negative and positive," *i.e.*, the black pieces cut out of the ebony panels form the inlay for the white holly panel, and *vice versa*. The original has the year and date (1621) in the two frieze panels.—*Lent by Marsh, Jones, Cribb & Co.*

181. WARDROBE.
Chippendale, with fine cornice carved with fretwork, key pattern and arching, the doors having carved foliage corner ornaments and scroll-shaped panels. Circa 1750.—*Lent by Robert Eastwood, Esq.*

NOTE.—The expert assignations of date ascription have been made by Mr. Robert S. Clouston, London.

PORCELAIN.

Introduction.

As, with some few exceptions, the Porcelains collected here are confined to those of three works—Chelsea, Worcester and Rockingham—it may be well to explain the grounds of selection. It was felt it would be better to show a few of the factories in this way with some completeness, than to attempt a general loan collection, representing in very broken and scanty fashion most of the old Porcelain Works. That decided, it then became somewhat difficult to say what particular ones should be chosen from many claimants. Those settled on ultimately, if selected in some measure on arbitrary lines, can, it is thought, be excused on various pleas. Chelsea, for instance, on the plea of its holding somewhat of a premier place, alike in birth, elaborateness of invention and delicacy of workmanship; Worcester, for its long and uninterrupted history (equalled only by Derby), the fine and hard quality of its paste, its sound standard of taste, and that thoroughly representative character of the various features of 18th Century China which is sometimes claimed to be the feature of its finer pieces. Worcester, Mr. Solon tells us in his luminous book on English China, embodies the general collective characteristics of English manufacture crystallised. Rockingham, though late in history, and carrying the marks of this in more florid ornament and self assertion, was chosen because of its Yorkshire origin at Swinton (near Rotherham), and on account of the rarity of its appearance in a public exhibition.

With these Porcelains is included "Old Leeds" Ware, that is of neighbouring origin, and has such a claim of clean decorative charm in its beautiful cream ware, with the well-known pierced and basket ornament. "Old Leeds" ware, though well-known, has suffered the same want of exhibition recognition as "Rockingham," and the very complete collection of the artistic and domestic output of the Leeds Pottery that has been lent by the kindness of Mr. Richard Wilson, of Leeds, will serve to show how it outrivalled its Wedgwood precursor in this delicate cream ware, as well as the extensive imitative range its proprietors covered in other directions. A particular introduction to it is provided in another place.

Another and important addition is a case of earthenware Staffordshire figures of the early part of the eighteenth century. They are lent by Mr. Frank Falkner, of Bowdon, Cheshire, who with Dr. Sidebotham has made the subject his special study. The decoration is done by simple coloured glazes that reproduce most skilfully the splendid example of whole coloured Chinese pieces.

The few and reticent quiet colours employed give the pieces a wonderfully simple and distinguished air.

Returning to the Porcelains, it may be generally convenient to give some broad dates. The manufacture of Chelsea (like Bow) dates from about 1745, and after passing through some crises and changes of proprietorship, through an unexampled exuberance of invention, as well as an unequalled employment of finely equipped decorative artists, and prodigal popularity and patronage of wealth and fashion, closed at last a splendid career in 1784. The tenour of Worcester was more even and certain. It begins in or about 1751, and, with some precarious moments of life, has had an unbroken career to the present time. Like many of the early Porcelain Factories (when native standards of design and decoration were yet to be made), its first productions were imitative of the Chinese porcelains then so popular and sought after. It may, indeed, be broadly said of the output of any of the Porcelain Works of the 3rd quarter of the 18th century, that they were based on the shapes of existing silver plate or Oriental China, and subsequently progressed, as initiative and taste moved on, to adopt the designs and ornamentation of the older and well-established Continental factories of France and Germany, from whom, be it said, they also drew for most of that century their celebrated painters and designers too.

The Rockingham Works, which were the latest born of any of the old or extinct factories, began only in 1820; and after an enterprising and ambitious career, closed about 1842. Its history, from a commercial point, was only, perhaps, more unsuccessful than most other projects of the kind had proved in this country. It probably never paid its way at any time, from the moment when its first proprietor, Brameld, forsook his modest pot works and successful manufacture of brown tea and coffee ware, on to the time when the Marquis of Rockingham (from whom the china works got their name), felt no longer able to meet the continuous losses its manufacture involved. In speaking of this almost general fate of all our great 18th century porcelain undertakings, it is only just to remember that though as a rule they were joint undertakings, the heavy expenses of their costly production were not supported like the older ones of France and Germany by Princely and State patronage and an almost bottomless purse.

It is hard to appreciate the position and conditions of these undertakings without some reminder of the growth of taste for this ware in Europe, and the early struggles to obtain what was then this rare and beautiful substance. First introduced into Europe from China in the form of white and gold and celadon (green) pieces, about the time of Queen Elizabeth, the taste for porcelain grew apace. Its delicacy, translucency, lightness and ring were unlike anything known in the West. Its favour in Queen Anne's reign had grown to be universal, and reached almost the limits of a mania. Efforts throughout Europe during most of the 17th century to discover its manufacturing secret were incessant and unsuccessful until Böttger's discovery in 1709, and the establishment of the Meissen ovens in Saxony. Other successful efforts followed shortly at Vienna. And thence onwards, from 1710 to 1740, numerous works were successfully started in various parts of France. Though the secret was always jealously guarded at each place, there seems reason for believing that in part, at least, our early factories like Chelsea and Bow probably obtained their knowledge from abroad by means of itinerant workmen. For at Chelsea and Bow alike the early simple pieces are said to show little or no sign of experimental potting.

One fundamental difference ought to be mentioned between the original Chinese porcelain and their English counterparts of the 18th century. The Chinese was a true porcelain, sometimes called hard paste, composed of natural elements, China clay and China stone; the English is an artificial porcelain, known as soft paste, a chemical equivalent mixed in the laboratory, which always varied somewhat in its constituents at different works and times. The hard paste was fired at a much higher temperature than the English potters had to employ. On the other hand, the English china was much more difficult to fire successfully, and much more liable to spoil in the process. The number of pieces that were unsuccessful in this way contributed to the expense of the undertaking. And where the form was large or elaborate, and especially when

it happened to be complicated with pierced and twisted shapes, the number of wasters must have been very large. Pieces of the kind referred to may be examined in the West Gallery, in a large vase of comparatively simple outline like the Chelsea vase numbered 133, or the celebrated Donaldson Worcester vase numbered 77; or again in such intricate examples of moulding and shaping as the pieces of Chelsea numbered 89, 90, 91 and 126. Probably not one in every five or six of these expensively produced unfired pieces came successfully out of the kiln. And when we remember how, in addition, such dangers as these restrained attempts to make pieces of such scale and importance, it is easy to realise the rarity of such examples of the potters' art and the prices finely decorated examples of them now command.

It was only towards the end of the Chelsea time that the finest vases were produced there. Those with the predominating "gros-bleu" ground and beautiful gold ornament richly tooled (shown most splendidly in Case H), are imitative of French work, the chasing referred to being Sprimont's own handiwork. Pieces with crimson, light blue or green grounds, and painted decoration, are later. In Worcester, examples with green or yellow grounds decorated in the reserves with painted subjects and flowers are rare, as also is the gracefully shaped cup and saucer with a pale yellow scale ground in Case D. But it is somewhat invidious to specialise amongst pieces which all have their own fragile factitious beauty and flower-like charm, a beauty that easily explains their infatuation for us, and makes them, with their flutter and sparkle, the butterflies of decoration.

ALFRED J. SANDERS.

East Gallery.

Case A.

Lent by Charles Roberts, Esq., Leeds.

1, 2. TEA-CADDIES.
Pair of tea-caddies of enamel on copper, painted with landscapes in panels on a pink ground, in imitation of the "rose Pompadour" (so-called "rose du Barry"), of Sèvres porcelain. Battersea, third quarter of eighteenth century.

3, 4. VASES.
Pair of hexagonal vases, with covers of porcelain, painted in colours with flowers in the Japanese style in rococo panels, outlined with gilt scrolls on a blue scale-pattern ground. Worcester, 1751–83.

5, 6. VASES.
Pair of vases of porcelain, painted in colours and gilt; on each side is a rococo panel outlined with gilt scrolls on a dark blue ground, and painted, one with exotic birds—the other with two pheasants. Chelsea, 1756–70.

7. VASE.
Hexagonal vase and cover of porcelain, painted with exotic birds and Japanese flowering plants in rococo panels outlined by scrolls on a dark blue ground, with gilt marbling. Worcester, 1751–83.

8, 9. CUPS AND SAUCERS.
Two cups and saucers of porcelain, painted in colours and gilt, with birds and flowers in the Japanese style in panels on a powdered blue ground. Worcester, 1751–83.

10, 11. PLATES.
Two plates of porcelain, painted in colours with exotic birds; border of floral festoons and gilt butterflies in dark blue panels. From the service made for the Grand Duke of Mecklenburg-Strelitz. Mark, an anchor in gold. Chelsea, 1756–70.

12, 13. PLATES.
Two plates of porcelain, painted in colours, with flowers in panels surrounded by gil scrolls on a blue scale-pattern ground. Mark, a fretted square in blue. Worcester, 1751–83.

14, 15. VASES.
Pair of vases with covers of porcelain, painted in colours and gilt, with panels on a dark blue ground, containing on one side exotic birds, on the other figures of Diana and a Bacchante. Longton Hall, 1752–58.

16. BOWL.
Bowl of porcelain, painted in colours, with exotic birds and insects in medallions, outlined by gilt scrolls on a blue scale-pattern ground. Mark, a fretted square in blue. Worcester, 1751–83.

17. CUP AND SAUCER.
Two-handled cup and saucer of porcelain, painted in colours and gilt, with flowering plants and dark blue panels in imitation of Japanese Imari ware. Mark, a fretted square in blue. Worcester, 1751–83.

Case A—*continued.*

18, 19, 20. VASES.
Set of three vases of porcelain, one urn-shaped, the others of amphora form; painted in colours, with figures in panels, the ground striped with gold. The panels on each contain, on one side, landscapes; on the other, classical figures—two of these inscribed HEBE and INNOCENCE. Chelsea–Derby, 1770–84.

21. PLATE.
Plate of porcelain, painted in colours, with flowers and fruit in panels surrounded by gilt scrolls on a claret-coloured ground. Mark, an anchor in gold. Chelsea, 1760–70.

22. BASKET.
Circular basket of porcelain, painted in colours, with a bouquet and garlands of flowers in panels, surrounded by gilt scrolls on a blue scale-pattern ground; openwork rim. Mark, a fretted square in blue. Worcester, 1751–83.

23, 24. DISHES.
Two dishes of porcelain, painted in colours, with bouquets in the middle; dark blue border with gilt scrolls. Mark, a crescent in blue. Worcester, 1751–83.

25, 26. PLATES.
Two plates of porcelain, painted in colours, with exotic birds; border of peacock-feather ornament and gilt scrolls. Mark, an anchor in gold. Chelsea, 1760–70.

27. VASE AND COVER.
Vase and cover of porcelain, painted in colours, with heart-shaped panels, one containing two cupids, the other a landscape; and surrounded by gilt scrolls on a dark blue ground. Mark, a fretted square in blue. Worcester, 1751–83.

28, 29, 30. VASES.
Set of three vases of porcelain—one pear-shaped, the others of openwork; painted in colours, with a landscape on one side and figures in the style of Watteau on the other; decorated with gilt, conventional designs or scrolls, turquoise-blue stem and neck. Mark, an anchor in gold. Chelsea, 1760–70.

31. VASE.
Vase of porcelain, painted in colours, with exotic birds and insects in panels outlined by gilt scrolls on a dark blue ground. Worcester, 1751–83.

South East Gallery.

Case B.

Collection of Porcelain, Worcester; for particulars see descriptive labels.—*Lent by the Board of Education.*

South West Gallery.

Case C.

Collection of Chelsea, Derby, Bow and Swansea Porcelain; for particulars see descriptive labels.—*Lent by the Board of Education.*

West Gallery.

Case D.

Lent by John Cockshut, Esq., J.P.

32, 33, 34. VASES.
Set of three vases, with spreading necks, scroll handles, the centre vase with dome-shaped cover with knob, apple green ground; on each two large and eight smaller shaped panels, enclosing exotic birds amongst flowering plants painted in colours, within framework of engraved gilding; the cover similar, plain gilt line round the base of each. Height, 13¾ inches and 8¾ inches. Worcester.

35. CUP AND SAUCER.
Double-handled shaped cup and saucer, of the exceedingly rare yellow scale ground; on each are shaped panels enclosing birds and insects, painted in colours with slight scroll framework in gilding. Height, 3¼ inches; diameter, 5¾ inches. (This rare piece, which belonged to Sir J. Hawley, is of the date 1765.) Worcester.

36. VASE AND COVER.
Vase and cover, of unusual size and of the highest quality, oviform, dome-shaped cover surmounted by a cone knob, mottled blue ground; on the one side a heart-shaped panel painted with rustic figure subjects in colours, by J. Donaldson (signed J.D.); on the reverse a similar shaped panel with old English flowers in natural colours in a vase on pedestal; the cover with two panels—the one with classical ruins, the reverse with landscapes, within richly gilt and engraved framework; formal borders round the base. Height. 22 inches. Square mark in blue. Worcester.

37. OVIFORM VASE.
Oviform vase, with pierced dome cover, scale blue ground marbled in gilding; on either side a large shaped panel enclosing exotic birds among flowering plants, painted in colours in the Japanese style, and two small triangular panels with flowering plants; two similar panels round the neck, narrow formal borders in gilding. Height, 10¾ inches. Square mark in blue. Worcester.

Case D—*continued.*

38, 39. VASES AND COVERS.
Pair of hexagonal vases and covers, with knobs, scale blue ground marbled with gilding; on each two large and four smaller panels, birds amongst flowering plants, painted in colours in the Japanese style, within richly gilt framework; the covers similarly decorated. Height, 11½ inches. Square mark in blue. Worcester.

40. CREAM EWER AND COVER.
Cream ewer and cover, with flower knob, twisted handle, scale blue ground; on either side a shaped panel enclosing a bird painted in colours, and various smaller panels with insects and flowers; leaves in gilding between. Height, 5¾ inches. Worcester.

41. TEAPOT AND COVER.
Teapot and cover, with flower knob and two coffee cups and saucers, fluted; of very rare decoration, alternate bands of turquoise blue and crimson, over which are festoons in engraved gilding. Height: teapot, 6¼ inches. Height of cups, 3 inches. Diameter: saucers, 5¼ inches. Square mark in blue. Worcester.

42, 43, 44. PART OF A SERVICE.
Part of a service, consisting of coffee-pot, coffee-cup and saucer and cream ewer; these very rare pieces are decorated with various sized panels, enclosing figure subjects after Watteau, painted in colours, and smaller panels enclosing birds and insects in colour; scale blue ground, framework in gilding. Height: coffee-pot, 8½ inches; coffee-cup, 3 inches; saucer, 5 inches; ewer, 4¼ inches. Square mark in blue. Worcester.

45. CUP AND COVER.
Shaped cup and cover, with flowers as knob, double handles; scale blue ground, decorated with scroll panels enclosing exotic birds painted in colours within framework of gilding. Height of cup, 5 inches; diameter of saucer, 6 inches. Square mark in blue. Worcester.

46. OVIFORM TEA-CANISTER.
Oviform tea-canister, with cylindrical neck; scale blue ground, decorated with two large panels enclosing exotic birds painted in colours; smaller panels between with insects, etc. Height, 4¾ inches. Worcester.

47. GLOBULAR TEAPOT.
Globular teapot, with cover, flower knob and hexagonal stand, scale blue ground; on each piece two large shaped panels with birds and numerous small panels with insects, etc., painted in colours within rich scroll gilt framework. Height, 6 inches. Square mark in blue. Worcester.

48. CREAM JUG AND COVER.
Cream jug and cover, with flower knob and oblong tray; same as above. Worcester.

49. SUCRIER AND COVER.
Circular sucrier and cover, with flower knob; same as teapot. Height, 4½ inches. Square mark in blue. Worcester.

Case E.

Lent by John Cockshut, Esq., J.P.

50. TANKARD.
Cylindrical-shaped tankard, with handle, scale blue ground; on either side a large scroll shaped panel enclosing exotic birds painted in colours; framework in gilding. Height, 6 inches. Square mark in blue. Worcester.

51. JUG.
Oviform jug, with cylindrical neck, human mask spout, circular handle—the whole moulded in low relief in leaf form, apple green ground; on the body two large panels enclosing exotic birds and flowering trees, etc., beautifully painted in colours; smaller panels between. Height, 9 inches. Worcester.

2. JUG.
Globular jug, with cylindrical neck of unusual size and quality, human mask spout, circular handle—the whole moulded in low relief with leaves, very fine yellow ground; three diamond-shaped panels painted with bouquets of flowers in colours, outlined borders in violet; detached floral sprays between; round the neck two bands of ornament. Height, 11¾ inches. Worcester.

53. JUG.
Globular jug, cylindrical neck, human mask spout, circular handle—the whole moulded in leaf forms in low relief, scale blue ground and apple green band round the top; two large and various smaller panels round the body painted with flowers in colours, within scroll framework in gilding. Height, 9¼ inches. Square mark in blue. Worcester.

54. TANKARD.
Cylindrical tankard, scale blue ground; on the front a coat of arms emblazoned in colours with gilding, and four small panels enclosing flowers and butterflies, with scroll borders in gilding. Height, 6 inches. Worcester.

55. SUGAR BOWL, COVER AND STAND, OVIFORM TEAPOY AND CREAM EWER.
Sugar bowl cover and stand, oviform teapoy and cream ewer; decorated in the manner of Sèvres, turquoise borders, with floral decoration in gilding, and with groups of fruit painted in colours. Height, 5 inches; diameter: tray, 6 inches. Height, 5¼ inches. Height, 5 inches. Worcester.

Case E—*continued.*

56, 57, 58. VASES.
Set of three small vases of fine quality, centre vase with dome cover, surmounted with flower as knob, scale blue ground; upon each two large scroll-shaped panels enclosing exotic birds painted in colours, with framework in gilding; formal border of leaves left white. Height: side vases, 6 inches. Height: centre vase, 9 inches. Square mark in blue. Worcester.

59, 60. VASES.
Pair of cylindrical vases on circular plinths, perforated tops, in the style of old Sèvres, gros-bleu ground; beautifully painted with panels of Cupids, after Bouchier, and with flowers; rich decoration in gilding. Height, 7 inches. Worcester.

61. BOWL AND TWO COFFEE-CUPS.
Cylindrical bowl and two coffee-cups, with twisted handles and saucers, scale blue ground; on each piece shaped panels enclosing birds painted in colours, with leaves in rich gilding between. Diameter: basin, 6½ inches. Square mark in blue. Height: cup, 2½ inches. Crescent in blue. From the Lady Mary Wortley Montagu service. Worcester.

62. DISHES.
Pair of oval basket dishes, interlaced pierced borders and double handles; the centre painted with a group of fruit in colours, surrounded by a border of bright green with scroll ornament in gilding; the outside embossed with detached formal flowers. Length, 8½ inches. (Very rare colour.) Worcester.

63, 64. PLATES.
Two circular plates, part of the above service. Diameter, 7¾ inches. Crescent in blue. Worcester.

65. PLATES.
Pair of plates, with shaped edge; on each a scroll-shaped panel enclosing groups of flowers and fruit painted in colours, the ground beyond rich claret upon which flower-sprays in engraved gilding. Diameter, 9 inches. Worcester.

66. TEAPOT.
Shaped teapot, with twisted handle, flat cover with flower knob, hexagonal stand; sugar basin and cover; cream ewer and cover *en suite*. Apple green borders outlined in gold and painted with groups of fruit in colour. Height: teapot, 6¾ inches. Diameter: stand, 5¾ inches. Height: sugar basin, 5¼ inches. Height: cream ewer, 5½ inches. Rare mark, crossed swords copied from old Dresden. Worcester.

67, 68. PLATES.
Pair of plates, shaped edge, each with a scroll-shaped panel, painted with a group of fruit, and detached fruit and insects; apple green ground, formal gilt borders. Diameter, 9 inches. Worcester.

69. DISH.
Circular basket-shaped dish, interlaced openwork border, twisted handles; in the centre a circular surrounded by three large and three small shaped panels outlined in gilding, enclosing flowers and sprays painted in colours; scale blue ground; round the outside formal flowers moulded in relief. Diameter, 10½ inches. Square mark in blue. Worcester.

69A. VASES.
Set of three vases, oviform, with spreading necks—the centre vase with cover surmounted with flower as knob, scale blue ground; on each two large and two smaller panels, painted with flowers, dragons and plants in colours. Within framework of rich gilding. Height, 10 and 7 inches. Square mark in blue. Worcester.

70, 71. PLATES.
Pair of plates, of exquisite quality, fluted and shaped edges, scale blue ground; each with a circular panel surrounded by three large and nine smaller panels enclosing birds and insects; scroll framework in gilding. Diameter, 7¾ inches. Square mark in blue. Worcester.

71A. CUP COVER AND STAND.
Double-handled shaped cup cover and stand, painted in flowers with gilding; four radiating panels of dark blue, between which are flowers in green and red in the Oriental style. Diameter: saucer, 5¾ inches. Height of cup, 5½ inches. Square mark in blue. Worcester.

72, 73. PLATES.
Pair of plates of the finest quality, fluted and shaped borders, each painted with birds of unusual size; river scene in background, dark blue edges ornamented with gilding. Diameter, 9 inches. Crescent mark in blue. Worcester.

74. DISH.
Oval shaped dish, decorated with a scroll shaped panel enclosing groups of flowers and fruit painted in colours, ground beyond rich claret with flower sprays in rich gilding. Length, 12¾ inches; width, 9¾ inches. Very fine specimen. Worcester.

74A. CUP COVER AND STAND.
Double-handled cup cover and stand, decorated with colours and gilding in the Oriental taste, with radiating panels of various patterns. Mark, imitation of the Chinese character. Diameter, 6 inches; height, 5½ inches. Worcester.

75, 76. BASKETS.
Pair of baskets, pierced lattice sides, rustic twisted branch handles; each interior painted with an oval panel enclosing exotic birds among branches outlined in gilding, on scale blue ground, and flower sprays; the outside with detached flowers in relief. Diameter, 8¾ inches. Square mark in blue. Worcester.

Case E—*continued.*

75A. SUGAR BASIN AND COVER.
Fluted sugar basin and cover, surmounted by a flower knob, decorated in colours and gilding; round the basin detached flowers and flying dragons, etc.; the cover similar, with turquoise border. Height, 4½ inches. Square mark. Worcester.

76A. SUGAR BASIN AND COVER.
Fluted sugar basin and cover, with flower knob; decorated with festoons in turquoise blue, dark blue borders, formal scrolls in gilding. Height, 4½ inches. Worcester.

77. FLUTED BOWL AND BOTTLE.
Circular fluted bowl and octagonal long-necked bottle, spreading lip and bulbous neck, rich mazarine blue ground; in the centre of bowl a circular panel, painted in colours with butterflies surrounded by four diamond shaped panels with birds and branches, beyond four smaller enclosing butterflies, detached branches in gilding between; bottle similarly decorated. Diameter, 10¾ inches; height, 11 inches. Worcester.

79A, 79B. PLATES.
Pair of plates, fluted and waved edges; in the centre of each exotic birds painted in colours within framework of gilding on dark blue ground, formal gilt edges. Diameter, 8½ inches. Crescent mark. Worcester.

73A. CUP COVER AND STAND.
Double-handled shaped cup cover and stand, dark blue ground; decorated with panels of flowers painted in colours within framework of gilding. Diameter: saucer, 6 inches. Height: cup, 5½ inches. Square mark in blue. Worcester.

Case F.

Lent by John Cockshut, Esq., J.P.

78, 79. VASES.
Pair of vases of quatre-foil section, with covers; each with scroll and shell double handle and knobs, turquoise ground; on either side formal shaped panel enclosing figure subjects in the style of Teniers, painted in colours; two small panels of flowers on the covers, outlined in gilding. Height, 12 inches. Mark, the anchor in gold. Chelsea.

80, 81. VASES.
Pair of urn-shaped vases, circular handles, square plinth, rich claret ground with four bands of turquoise, running scroll ornament and heads in semi-relief gilt; round the body of vase festooned drapery; acanthus border round base. Height, 10 inches. Mark, the anchor in gold. Chelsea.

82, 84. VASES.
Pair of vases, rococo form, pierced necks; rich claret ground, outlined with turquoise and gilding, encrusted with hawthorn branches in high relief; on the one side of each an oval panel painted with figures *à la* Watteau, flowers on the reverse. Height, 9¼ inches. Mark, anchor and D in gold. Chelsea-Derby.

83. VASE.
Cylindrical vase, slightly fluted, pierced scroll handles with flowers in high relief at the attachments; rich claret ground, decorated with floral bands in tooled gilding; on the one side an oval medallion enclosing classical figure subjects, on the reverse a similar panel enclosing flowers. Height, 11½ inches. Chelsea-Derby.

85, 86. VASES AND COVERS.
Pair of tripod vases and pierced covers, with goat heads supporting a cylindrical receptacle, beneath which is a serpent; fir cone at base, triangular plinth; claret ground, richly gilt. Height, 9 inches. Mark, anchor in red. Chelsea-Derby.

87, 88. VASES AND COVERS.
Pair of heart shaped vases and covers, pierced decoration on four scroll feet, painted on either side with birds and flowering branches in colours on richly gilt ground; wreaths of jasmine in relief. Height, 9¾ inches. Mark, anchor in gold. Chelsea-Derby.

89, 91. VASES.
Pair of vases, beaker shaped, dome shaped covers encrusted with flowers in high relief, rococo handles and neck pierced and gilt upon claret ground; round the body a continuous panel of figure subjects in the style of Teniers, beautifully executed on scroll feet. (From the collection of Lord Methuen.) Height, 13½ inches. Mark, anchor in gold. Chelsea.

90. VASE.
Vase of extraordinary quality, rococo form, spreading neck and dome cover, elaborately pierced ornament, scroll handles and foot, claret ground; on either side a shaped panel of flowers beautifully painted on a rich gold background; the whole outlined in gilding. (From the collection of Lord Methuen.) Height, 15½ inches. Mark, anchor in gold. Chelsea.

92, 93. VASES.
Pair of vases, quatre-foil section, narrowing necks, dome shaped covers, ring knob, scroll handles, mottled blue ground, finest glaze; on the one side an oblong panel enclosing figures in costume, on the reverse exotic birds painted in colours within a framework of gilding. Height, 13 inches. Mark, anchor in gold. Chelsea.

94. CUP.
Cylindrical shaped cup, double scroll handles; round the base a band of mottled blue with decoration in gold, above two groups of birds painted in colours. Height, 3½ inches. Mark, anchor in gold. Chelsea.

Case F—*continued.*

95. TUREEN COVER AND STAND.
Very fine tureen cover and stand; on each piece four scroll shaped panels painted with flowers in colours, the ground between rich gros-bleu decorated with butterflies in gold, details engraved; in the centre of dish a peacock and other birds in landscapes. The tureen having scroll handles, similarly decorated; the borders and surrounding ornament moulded in low relief and gilt. Tureen, 13 inches long: height, 9¼ inches. Dish, 19¼ inches long; width, 14½ inches. Mark, the anchor in gold. Chelsea. (This formed part of the service given by Queen Charlotte to her brother, the Duke of Mecklenburg Strelitz, and is mentioned by Walpole in a letter to Sir Horace Mann, on March 14, 1763.)

96, 97. VASES.
Pair of bottle shaped vases, spreading necks, slightly moulded into six divisions; alternate dark blue and white panels painted with birds in colours; divided by framework and sprays of detached flowers in gilding. Height, 11¼ inches. Chelsea.

98. TEAPOT AND COVER.
Globular teapot and cover, decorated in the Sèvres taste, rare turquoise ground; round the body four circular panels, two with baskets of fruit and two with wreaths of flowers painted in colours; the lid decorated with three small similar panels, between which vines and grapes in gilding with engraved details. Height, 6 inches. Mark, anchor in gold. Chelsea.

99. EWER AND DISH.
Helmet shaped ewer with overarching handle and shaped oval dish, of the richest quality, rich gros-bleu ground; the ewer has three shaped panels with Watteau figures, the base decorated with acanthus in gilding on white ground, the foot gros-bleu with four smaller panels of Watteau figures. In the centre of the dish a shaped panel of Watteau figures round which four smaller similar richly gilt borders and divisions. Length of dish, 13¼ inches. Height of ewer, 8½ inches. Mark, anchor in gold. Chelsea.

100. CUP.
Cylindrical shaped cup, double scroll handles, gros-bleu ground decorated with gilding; on either side a panel with figures after Watteau in colours. Height, 3¼ inches. Mark, anchor in gold. Chelsea.

101, 102. DISHES.
Pair of oval dishes, with waved edges; in the centre of each detached fruit, etc., painted in colours, the borders decorated with four panels of birds within floral frame work in gilding, on rich blue ground. Length, 11 inches. Mark, anchor in gold. Chelsea.

103. CUP COVER.
Double-handled tall cup cover, with ring knob, and saucer; moulded peacock pattern and decorated in colours, gros-bleu ground with butterflies in richly engraved gilding. Height of cup, 3¾ inches. Diameter—saucer, 6¾ inches. Mark, anchor in gold. Chelsea.

104. CUP.
Circular shaped cup; on foot double oval handles, foliated attachments, gros-bleu ground; on either side an oblong panel of birds painted in colours, richly ornamented with flowers and leaves in gilding. Height, 4 inches. Anchor in gold. Chelsea.

105, 106. DISHES.
Pair of oval dishes, moulded turquoise feather edge, claret ground, each with an oval panel in centre painted with fruit; on the border four shaped panels enclosing flowers, with rich framework in gilding. Height, 11¼ inches. Mark, anchor in gold. Chelsea.

107, 108. PLATES.
Pair of plates, scroll shaped edges moulded in low relief; in the centre of each a triangular panel painted with flowers extending to three panels on the borders, each containing birds and flowers in colours; Rose du Barri ground, richly gilt ornamentation. Diameter, 8¼ inches. Mark, anchor in gold. Chelsea.

109, 110. DISHES.
Pair of oval dishes, waved edge, gros-bleu ground; in the centre of each a richly gilt broad border of vines enclosing flying birds; round the edge four semi-circular panels with groups of fruit in colours, rich framework in gilding. Length, 11½ inches. Mark, anchor in gold. Chelsea.

111, 112. TEA CUPS AND SAUCERS.
Pair of moulded circular tea cups and saucers, rich claret ground; each decorated with two shaped panels, enclosing detached flowers painted in colours, between branches and leaves in rich gilding. Height of cup, 1½ inches; diameter of saucer, 5¼ inches. Mark. in red. Chelsea.

113. DISH.
Oval dish of the finest quality, moulded in slight relief, feather edge; irregular shaped panel in the centre, outlined in green, painted with a bird in colours standing on a branch in gilding; rich crimson ground, border decorated with detached flower sprays in gold. Length, 13½ inches. Mark, anchor in gold. Chelsea.

114, 115. TEA CUPS AND SAUCERS.
Pair of tea cups and saucers, alternating panels radiating from the centre of dark gros-bleu ground decorated with scrolls in gilding, and white ground decorated with birds on branches painted in colours. Height of cup, 1¾ inches. Mark, anchor in gold. Diameter of saucer, 5 inches. (From the Lonsdale service.) Chelsea.

Case G.

Lent by T. W. Waller, Esq., London.

116, 117. VASES.
Pair of hexagonal vases and covers, scale-blue ground, marbled with gilding and decorated with two large shaped panels painted with exotic birds and flowers in colours; and two small panels; the covers similar. Height, 11¼ inches. Worcester. Square mark in blue.

118, 119. VASES.
Pair of hexagonal vases and covers, scale-blue ground, panels of exotic birds painted in colours, with rich gilding. Height, 14½ inches. Worcester. Square mark.

120, 121. BOTTLES.
Pair of bottles, scroll feet, Satyr head handles; round the shoulders vine leaves and grapes moulded in relief, richly gilt, gros-bleu ground. Height, 9½ inches. Chelsea. One marked gold anchor.

122, 123. JARDINIERES.
Pair of jardinières, rococo shape, pierced tops, scale-blue ground, four scroll-shaped panels painted with exotic birds in colours, frame work in gilding. Length, 8¾ inches. Worcester. Square mark in blue.

124, 125. VASES.
Pair of cylindrical vases and covers, dome-shaped, with acorn knobs, scroll handles, acanthus leaf borders moulded in low relief, mottled blue ground; on either side a shaped panel enclosing exotic birds painted in colours, frame work in gilding. Height, 8 inches. Longton Hall. Mark, "A" in blue.

126. VASE.
Vase on loose pedestal, rococo shape, pierced neck and cover, scroll handles, turquoise ground; on the one side, oval panel painted with a view of Old Chelsea Church, on the reverse, peasants; the pedestal with four panels of views. Height, 17 inches. Chelsea. Mark, anchor in gold on vase and pedestal.

127, 128. CUPS.
Pair of bell-shaped cups, gros-bleu ground; decorated with birds and branches in rich gilding, tooled details; the interior decorated with detached flowers in gold. Height, 3¾ inches. Chelsea. Mark, anchor in gold.

129. 130. CANDLESTICKS.
Two pairs of candlesticks, moulded scrolls and flowers in relief, enamelled in colours on white ground with details in gilding. Height, 12 inches. Battersea Enamel.

West Gallery.

Case H.

Lent by T. W. Waller, Esq., London.

131. VASES.
Two vases, circular section, with fruit moulded in relief at attachment of handles; gros-bleu ground, decorated with birds, etc., in rich gilding. Height, 16¼ inches. Chelsea. Mark, anchor in gold.

132. VASES.
Pair of vases, circular section, scroll handles, gros-bleu ground, decorated with birds, etc., in rich gilding. Height, 18½ inches. Chelsea. Mark, gold anchor.

133. VASE.
Vase, octagonal section, gros-bleu ground, panels of Chinese figure subjects painted in colours, with gilding. Height, 21¼ inches. Chelsea.

Corridor.

Case I.

134. GROUP.
Group of porcelain, painted in colours and gilt—"The Music Lesson," a boy and girl seated under a hawthorn tree, forming the "bocage." Modelled by Roubilliac, after a design by Watteau. Mark, an anchor in gold. Chelsea, 1760–70.—*Lent by A. W. B. Bosville, Esq., Bridlington.*

135, 136. VASES.
Pair of vases, scale-blue ground, with panels decorated with flowers and birds. Worcester.—*Lent by S. Ambler, Esq., Bradford.*

137, 138. VASES.
Pair of vases of porcelain, painted in colours with two children in a landscape, in a shaped panel reserved on a dark blue ground, covered with gilt branches. Swinton ("Rockingham porcelain"), 1820–42.—*Lent by H. J. Hobson, Esq., Sutton-in-Ashfield.*

139. HONEY JAR AND COVER.
Honey jar and cover of porcelain, moulded with rose foliage, covered with a brown glaze, with gilt outlines. Swinton ("Rockingham porcelain"), 1820–42.—*Lent by H. J. Hobson, Esq., Sutton-in-Ashfield.*

140. JUG.
Jug of porcelain, covered outside with a brown glaze and decorated with vertical gilt lines. Marked with griffin crest, printed in red. Swinton ("Rockingham porcelain"), 1826–42.—*Lent by H. J. Hobson, Esq., Sutton-in-Ashfield.*

Case I—*continued.*

141, 142. ICE PAILS.
Pair of ice pails and covers, with pale blue ground, decorated white and gilt raised scroll ornament surrounding white reserves, painted with flowers. "Rockingham porcelain."—*Lent by J. Stenson Webb, Esq., Headingley.*

143. PLATE.
Plate of porcelain, painted in colours and gilt; pattern plate for a dessert service made for King William IV., whose arms are in the middle. The rim is orange-red, with a honeycomb pattern in gold. Swinton ("Rockingham porcelain"), 1830–37.—*Lent by H. J. Hobson, Esq., Sutton-in-Ashfield.*

144. MILK JUG.
Milk jug of porcelain, covered outside with a brown glaze, and decorated with vertical gilt lines. Swinton (" Rockingham porcelain"), probably 1826–42.—*Lent by H. J. Hobson, Esq., Sutton-in-Ashfield.*

145. CUP AND SAUCER.
Cup and saucer of porcelain, covered outside with a brown glaze; the cup decorated with vertical gilt lines. Swinton ("Rockingham porcelain"), probably 1826–42.—*Lent by H. J. Hobson, Esq., Sutton-in-Ashfield.*

146. VASE.
Vase of porcelain, painted in colours with two exotic birds on trees in a square panel reserved on a blue ground; also decorated with gilt lines. Swinton ("Rockingham porcelain"), 1820–42.—*Lent by H. J. Hobson, Esq., Sutton-in-Ashfield.*

147. SPILL-VASE.
Spill-vase of porcelain, painted in colours with a band of flowers and decorated with gilding. Swinton ("Rockingham porcelain"), 1820–42.—*Lent by H. J. Hobson, Esq., Sutton-in-Ashfield.*

148. TEA SERVICE.
Portions of a tea service of porcelain, comprising a slop-basin, plate, six tea and six coffee cups and saucers; with a border of leaves and scrolls in gold and cream colour on a blue ground. Swinton ("Rockingham porcelain"), 1820–42.—*Lent by T. Hillas, Harrogate.*

149. BROOCH.
Brooch of porcelain, painted in colours with a view of Conisbro' Castle, near Rotherham. Swinton ("Rockingham porcelain"), 1820–42.—*Lent by H. J. Hobson, Esq., Sutton-in-Ashfield.*

150. SPILL-VASES.
Set of three spill-vases of porcelain, painted in colours with flowers and gilt.—*Lent by H. J. Hobson, Esq., Sutton-in-Ashfield.*

151. HEAD OF A FOX.
Head of a fox of porcelain, painted in natural colours and gilt. Marked with griffin crest, printed in mauve. Swinton ("Rockingham porcelain"), 1820–42.—*Lent by Dr. E. J. Sidebotham, Esq., Bowdon.*

152. VASE.
A vase in Rockingham.—*Lent by J. R. Kidson, Esq., Leeds.*

Corridor.

Case J.

153. FLOWER VASE.
Flower vase of porcelain, in the form of a horn terminating in a goat's head, on an oblong plinth; painted with blue gilt-lined bands alternating with rows of flowers, the ram's head yellow. Swinton ("Rockingham porcelain"), 1820–42.—*Lent by T. Hillas, Esq., Harrogate.*

154. PLATE.
Plate of porcelain, painted in colours, with a bouquet in the centre; rim decorated with gilt branches on a grey ground. Swinton ("Rockingham porcelain"), 1820–42.—*Lent by H. J. Hobson, Esq., Sutton-in-Ashfield.*

155, 156. INKSTANDS.
Pair of inkstands of porcelain, with gilt leaf ornament partly on a grey ground. Swinton ("Rockingham porcelain"), 1820–42.—*Lent by H. J. Hobson, Esq., Sutton-in-Ashfield.*

157. SUCRIER.
Sucrier, with cover and stand of porcelain, painted in colours with bouquets in panels reserved on a claret-coloured ground. Marked with griffin crest, printed in red. Swinton ("Rockingham porcelain"), 1826–42.—*Lent by H. J. Hobson, Esq., Sutton-in Ashfield.*

158. SERVICE.
A dessert centre-piece, side dish, sucrier, and plate, with pale blue ground, decorated with white and gilt raised scroll ornament surrounding white reserves, painted with flowers. Rockingham.—*Lent by Miss Young, Ripon.*

159. CANDLESTICK.
Candlestick of porcelain, painted in colours with flowers, and panels of blue; the socket and handle in the form of a convolvulus with stalk and leaves, gilt. Swinton ("Rockingham porcelain"), 1820–42.—*Lent by T. Hillas, Esq., Harrogate.*

Case J—*continued.*

160. SNUFFERS TRAY.
Snuffers tray of porcelain, painted in colours with rose-sprays and a butterfly; the whole surface covered with gilt branches. Marked with griffin crest, printed in mauve. Swinton ("Rockingham porcelain"), 1826–42.—*Lent by H. J. Hobson, Esq., Sutton-in-Ashfield.*

161. PEN TRAY.
Pen tray of porcelain, painted in colours with bouquets; each end moulded in the form of shells; gilt scrolled edge and swan's neck handle. Swinton ("Rockingham porcelain"), 1820–42.—*Lent by T. Hillas, Esq., Harrogate.*

162, 163. VASES.
Pair of vases of porcelain, painted in colours with views of Wentworth House (seat of Earl Fitzwilliam) and Chatsworth (seat of the Duke of Devonshire) respectively, in octagonal panels on a light blue ground; gilt stork's head handles. Swinton ("Rockingham porcelain"), 1820–42.—*Lent by H. J. Hobson, Esq., Sutton-in-Ashfield.*

164. SPILL-VASES.
Set of three spill-vases of porcelain, painted in colours with flowers and further decorated with gilt branches. Swinton ("Rockingham porcelain"), 1820–42.—*Lent by H. J. Hobson, Esq., Sutton-in-Ashfield.*

165, 166. FRUIT COMPORTS.
Pair of large fruit comports of porcelain, painted in colours and gilt in the form of openwork marbled bowls, supported on stems of coral rising from circular bases, painted with bouquets in panels on a green ground; round the rim of the bowl a wreath of applied flowers, and inside them a stand formed of branches of apple-tree with fruit painted in natural colours. Uniform with the dessert service made for King William IV. in 1832. Swinton ("Rockingham porcelain").—*Lent by H. J. Hobson, Esq., Sutton-in-Ashfield.*

166A. VASE AND COVER.
Rockingham vase and cover, green body, with white panels painted with flowers, ornamented with foliage in relief gilt.—*Lent by Frank Green, Esq.*

167. SNUFF BOX.
A snuff box enamelled on copper; on the outer lid is a group of three figures painted in a reserve that is surrounded by gold scroll on a white ground. The inner lid is enamelled in rich colours with figures on top. The inside of the box is white enamel; the framework of the lid and hinges is a strong moulding of gilt bronze. Battersea.—*Lent by T. W. Sanders, Esq., Leeds.*

Reception Hall.

Case K.

Collection of Leeds Pottery.

Lent by R. Wilson, Esq., Leeds.

462. JUG.
Jug, inscribed with the names of James Grant, General Mercer and Captain Moores 1801; painted with ships in full sail.

463. DISH AND COVER.
Chestnut dish and cover, circular; cover perforated and surmounted by an acorn.

464. DISH AND COVER.
Chestnut dish and cover, circular, with twisted handles; the cover surmounted by a melon and perforated.

465. STAND AND COVER.
Chestnut stand and cover; the sides embossed, cover perforated, twisted handle on cover.

467. JUG.
Jug, painted with sprays of flowers; inscribed Ann Barker, Malton.

468. FLOWER HOLDER.
Quintail flower holder, with purple decorations.

469. CANDLESTICK.
Candlestick, one of a set of four. In the form of a square column, fluted; the nozzle surrounded by small pillars.

470. CENTREPIECE.
Centrepiece: three dolphins disporting, and supporting seven shell-like dishes; triangular base, supported by three ball and claw feet.

471. CANDLESTICK.
Candlestick, one of a pair; quatre-foil column, with nozzle of silver. The column rests upon two griffins, supported by a perforated base.

472. MUG.
Child's mug, with silver lustre rim, with black transfer panel containing inscription, "For my dear girl."

473. CENTREPIECE.
Centrepiece, in the form of a tree trunk, supporting four tiers of leaf shaped dishes the piece is surmounted by a classical draped figure.

474. MUG.
Child's mug, similar to No. 472; inscription, "For my dear boy."

475. CANDLESTICK.
Candlestick, similar to No. 471.

Case K—*continued.*

476. CENTREPIECE.
Centrepiece: dolphins supporting three tiers of shell-like dishes. The piece is surmounted by a classical figure of a woman, draped, seated and holding a cornucopia; perforated base.

477. CANDLESTICK.
Candlestick, similar to No. 469.

478. CENTREPIECE.
Centrepiece, or vase. The piece is ornamented with rams' heads, leaves, and surmounted by a pineapple.

479. DISH.
Small perforated dish and stand.

480. MUSTARD POT AND COVER.
Mustard pot and cover, with handle, and leaf decoration forming band around body.

481. FLOWER VASE.
Flower vase, one of a pair. At one side of the vase (Watteau) figure of girl holding flowers.

482. PEPPER POT AND COVER.
Pepper pot and cover, similar in decoration to No. 480; the cover perforated.

483. BASKET AND STAND.
Basket and stand, one of a set of three; oval, containing perforated compartments, with shell and floral decorations.

484. FIGURE.
Classical draped figure, holding two doves kissing. The figure is supported by a small figure of Cupid and a dolphin, probably a representation of "Peace."

485. DISH COVER AND STAND.
Dish cover and stand, in the form of a melon, the dish in the form of a leaf; one of a pair.

486. GROUP.
Group: "Maternal Love."

487. DISH, COVER AND STAND.
Dish, cover and stand; similar to No. 485.

488. FIGURE.
Figure: The Mower.

489. BASKET AND STAND.
Basket and stand; similar to No. 483.

490. SMALL BASKET AND STAND.

491. CRUET POT AND COVER.
Cruet pot and cover, one of a pair; similar in decoration to Nos. 480 and 482.

492. VASE.
Vase; similar to No. 481.

493. CRUET BOTTLE AND COVER.
Cruet bottle and cover; similar to No. 491.

494. QUINTAIL FLOWER HOLDER.

495, 496. SAUCE BOATS.
Pair of sauce boats, with twisted handles.

497, 498. SAUCE BOATS.
Pair of sauce boats, in the form of ducks.

499. LOVING CUP.
Loving cup, on which are the names of "Benjamin and Ann Wilson"; painted with a bouquet of flowers in colours.

500. DISH.
Dish, one of a set of four; oval shape, gilt festoons, perforated border; in centre black transfer of birds.

501. FLOWER HOLDER.
Quintail flower holder, decorated with blue bands and sprays of flowers in imitation of Worcester.

502. DISH.
Dish; similar to No. 500.

503. MUG.
Mug; on front is inscription, "Remember thy Creator in the days of thy Youth."

504. SUCRIER AND COVER.
Sucrier and cover, one of a pair. The cover is surmounted by a delicately modelled flower, the whole being decorated with black transfer flowers and birds.

505. DISH.
Dish, black transfer of birds.

506. SUCRIER AND COVER.
Sucrier and cover; similar to No. 471.

507. MUG.
Mug, with compartment in black transfer containing grotesque reversible portraits of man and woman, called "courtship and matrimony;" beneath the verse—

"When two fond fools together meet,
Each look gives joy, each kiss so sweet;
But wed, how cold and cross they'll be—
Turn upside down and then you'll see."

508. DISH.
Dish; similar to No. 500.

Case K—*continued.*

509. FLOWER VASE.
Quintail flower vase; blue decorations imitation of Worcester.

510. DISH.
Dish; similar to No. 500.

511. TEAPOT.
Small teapot, twisted handle, decorated in blue in imitation of Worcester.

512. TUREEN COVER AND STAND.
Tureen cover and stand, transfer-print of birds.

513, 514. SUGAR BASINS.
Pair of sugar basins, black transfer; houses and trees.

515. MUG.
Mug; transfer, oval panel containing two figures, inscribed "Love and Obedience."

516. COFFEE-POT AND COVER.
Coffee-pot and cover, with transfer-panel in black: "A Spanish Bull-fight."

517. MUG.
Mug, inscribed "Faith," with oval panel in black transfer containing figure of a woman reading; beneath the verse—

"There is a voice of sov'reign grace
Sounds from the sacred word:
Ho! ye despairing sinners come,
And trust upon the Lord."

518. TUREEN.
Tureen, with twisted double handle, black transfer birds and flowers.

519. CUP AND STAND.
Chocolate cup and stand, painted with ears of barley and monogram, G.F.K.

520. KETTLE AND STAND.
Kettle and stand, with twisted handles; the stand perforated.

521. BASKET AND STAND.
Basket and stand, one of a pair; in the form of trellis work with twisted handles, black transfer prints of birds.

522. TEAPOT.
Teapot, spherical, with twisted handle, with panel in black transfer containing two figures, entitled "Love and Obedience."

523. CANDLESTICK.
Candlestick, one of a pair; similar to No. 469.

524. DISH AND COVER.
Dish and cover; similar to No. 488.

524A. CANDLESTICK.
Candlestick; similar to No. 469.

525. PLATE.
Plate, containing red transfer print of two figures in chariot, drawn by cupids.

526. PLATE.
Oval plate, with edges, perforated and embossed with foliage.

527. PLATE.
Plate, perforated border.

528. DISK.
Disk, in the shape of sunflower; perforated centre.

529. PLATE.
Octagonal plate, with crest and coat of arms in black transfer.

530. PLATE.
Plate; rim perforated.

PLATE.
Plate; rim perforated, crest in centre.

PLATE.
Plate; red transfer print of pheasants.

PLATE.
Plate; rim perforated.

531. PLATE.
Large plate, one of a pair; spray of flowers in centre, pale green border.

532. PLATE.
Oval plate, one of a pair; perforated edge, with willow pattern decoration in blue.

533, 534, 535. DISHES.
Set of three dishes, with willow pattern decoration in blue.

536. PLATE.
Plate, with decorated border in blue.

537. PLATE.
Oval plate, with classical landscape decoration; perforated edge.

538. PLATE.
Oval plate; similar to No. 503.

539. PLATE.
Plate; similar to No. 502.

Case L.

Collection of Leeds Pottery.

Lent by R. Wilson, Esq., Leeds.

540. STAND AND COVER.
Chestnut stand and cover, one of a pair; perforated, with twisted handles, cover surmounted by an acorn.

541. VASE.
Vase, decorated with sprays of flowers painted in colours.

542. STAND AND COVER.
Chestnut stand and cover; similar to No. 511.

543. CENTREPIECE.
Centrepiece, consisting of three tiers of small perforated dishes and baskets, supported by central column from which they are suspended. The top consists of a vase, resting upon four winged figures, whose legs terminate in foliage; the whole surmounted by a classical draped figure of woman holding cornucopia.

544. BASKET AND COVER.
Basket and perforated cover, with twisted handles. The basket is embossed and ornamented with delicately modelled flowers in high relief.

545. CANDLESTICK.
Candlestick, one of a pair; in the form of a classical figure supporting a vase.

546. CISTERN AND COVER.
Cistern and cover, with decorations of dolphin and shell.

547. CANDLESTICK.
Candlestick; similar to No. 516.

548. BASKET AND STAND.
Basket and stand; similar to No. 483.

549. CENTREPIECE.
Centrepiece, consisting of three tiers, of which the central is supported by four figures; the whole is surmounted by a four-handled vase upon which stands a classical figure, holding a cornucopia.

550. JUG.
Jug, elegantly formed after a Greek pattern.

551. JUG.
Jug, black Egyptian ware, embossed classical figures and trees.

552. BOWL AND COVER.
Bowl and cover. The cover is perforated in compartments, surmounted by a delicately modelled rose.

553. COFFEE-POT.
Coffee-pot, black Egyptian ware, embossed with classical figures and trees.

554. JUG.
Small jug, black Egyptian ware, embossed with geometric pattern.

555. BUST.
Bust: "Hercules."

556. BASKET AND STAND.
Basket and stand; similar to No. 483.

557. FIGURE.
Figure: female embracing an urn.

558. DISH.
Dish, in the shape of a leaf.

559, 560. BASKETS AND STANDS.
Pair of baskets and stands, perforated and embossed with foliage.

561. DISH.
Dish; similar to No. 529.

562. CANDLESTICK.
Candlestick, female figure supporting a vase.

563. BUST.
Bust of "Neptune."

564. BOWL AND COVER.
Bowl and cover, with twisted handles and perforated cover.

565. CRUET.
Cruet and two bottles.

566. COFFEE-POT.
Coffee-pot, black Egyptian ware, acanthus decoration.

567. FLOWER HOLDER.
Flower holder, crescent shape, for suspension; the front contains an embossed medallion.

568. COFFEE-POT.
Coffee-pot, black Egyptian ware, embossed classical figures.

569. CRUET.
Cruet, containing two bottles.

570. JUG.
Puzzle jug, perforated and painted with flowers; very rare.

571. JUG.

572. FIGURE.
Female figure: "Cupid disarmed"; coloured.

573. FIGURE.
Figure: "Andromache weeping over the ashes of Hector."

Case L—*continued.*

574. FIGURE.
Figure of female embracing an urn; coloured.
575. TEAPOT.
Teapot, one of a pair; with perforated lid and twisted handles; on the body are green stripes.
576. CANDLESTICK.
Candlestick, one of a pair; consisting of foliated and fluted columns.
577. TEAPOT.
Teapot; similar to No. 556.
578. CANDLESTICK.
Candlestick; similar to No. 557.
579. TEAPOT.
Teapot, fluted, green stripes on body.
580. FIGURE.
Figure of "Neptune," coloured, with foot on dolphin.
581. VASE.
Vase, painted with flowers and a view of Jerusalem.
582. GROUP.
Group, coloured: "Maternity."
583. STATUETTE.
Cow and man, statuette.
584. FLOWER VASE.
Quintail flower vase; decorations in blue and orange.
585. BASKET.
Basket, one of a pair; perforated, and rim which is twisted is painted green.
586. LOVING CUP.
Loving cup, painted with flowers; inscribed "Jeremiah and Hannah Clough, 1802."
587. BASKET.
Basket; similar to No. 566.
588. BASKET COVER AND STAND.
Basket cover and stand, surmounted by a cow, with perforated lid and stand.
589. CRUET.
Cruet, square shaped, fitted with four bottles, surmounted by seated figure holding cornucopia.
590. TEAPOT.
591. TEAPOT.
Teapot, painted with festoon of flowers.
592. JUG.
Jug, painted with sprays of flowers and inscription.
593. LOVING CUP.
Loving cup, painted border and sprays of flowers; inscribed "J. H. Clough."
594. JUG.
Jug, with compartment surrounded by leaves and flowers, with inscription, "M. Brownridge, 1801."
595. MUG.
Small child's mug, with transfer in red; in the centre is a panel bearing the inscription "Present for being good in Church."
596. JUG.
Cream Jug, with twisted handle; on the front is painted a bouquet of flowers.
597. SUCRIER.
Sucrier, painted with flowers, twisted handles.
598. MUG.
Small child's mug, with copper lustre bands; panel in pink transfer, with inscription, "Be willing to do well without praise."
599. MUG.
Small child's mug, with purple transfer panel and inscription, "A gift for sewing well."
600. SUCRIER AND COVER.
Sucrier and cover; on the cover is a representation of the Crucifixion; on the bowl is a compartment containing the inscription, "Elizabeth de Beunje, 1790."
601. TEAPOT.
Teapot, painted with sprays of flowers.
602. MUG.
Child's mug, with inscription—
"One sweet kiss
'His' the price of this."
603. GROUP.
Group, cow and calf, with figure of milkmaid.
604. CUP AND SAUCER.
Cup and saucer; the cup has twisted handles, painted with birds.
605. CUP AND SAUCER.
Cup and saucer, decorated with festoons of flowers.
606. FRUIT DISH.
Fruit dish, with acanthus leaf decoration; perforated.
607, 608. PLATES.
Pair of oval plates, perforated edges.
609. PLATE.
Large plate, perforated edge.

Case L—*continued.*

610, 611. PLATES.
Pair of oval shaped plates; the rims are divided into compartments containing alternating varied perforations; in the centres are embossed pleated green bands.

612. DISH.
Oval shaped dish, perforated edges, with embossed festoons.

613. PLATE.
Plate, with perforated edges; one of a set of three.

614. PLATE.
Plate, with perforated edges and embossed festoons.

615. PLATE.
Plate, with perforated edges.

616. PLATE.
Plate, ornamented with dark brown border.

617. PLATE.
Plate; similar to No. 613.

618. PLATE.
Plate; similar to No. 613.

619. SOUP PLATE.
Soup plate, with twisted handle.

620. DISH.
Oval shaped dish, with perforated edges.

East Gallery.

Case M.

Lent by S. Drummond, Esq.

168. FAMILLE VERT BASIN (CHINESE).
Famille vert basin; decorated with the rich full enamel colours of the K'ang-Hsi period, with sprays of flowers. 1662–1722.

169. TALL BEAKER (CHINESE).
Tall beaker of the famille verte class, painted in enamels with scenes in the garden and audience hall. K'ang-Hsi period, 1662–1722.

170. BOWL AND COVER (CHINESE).
Bowl and cover; the shape, with the depressed cone-shaped sides, is a characteristic Chinese one; decorated with dragon in dark green enamel: the touches of red and yellow are over the glaze, the blue underneath and fired with the paste.

171. VASE (CHINESE).
Large bottle-shaped vase; decorated with a four-clawed dragon in blue, disporting itself amongst clouds; the clouds are white and (copper) red of the kind known as "peachblow"; the red and blue here are both under the glaze, so that the piece has received but one firing. K'ang-Hsi period, 1662–1722.

172. GINGER JAR.
Ginger jar, with fine coral red ground of the Kien-Lung period, with white reserves and figure scenes in a garden, painted in the famille rose enamels. 1736–95.

173. GINGER JAR (CHINESE).
Ginger jar, with a fine coral red ground of the Kien-Lung period, with white reserves and figure scenes in a garden painted in the famille rose enamels. 1736–95.

174. BASIN (CHINESE).
Basin of the famille verte class, decorated with sprays of prunus blossom in enamel colours on a white ground and finished with a fretted border on the lip.

175. BASIN (CHINESE).
Same as No. 174.

176. GINGER JAR (CHINESE).
Ginger jar, of a delicate green ground, on four sides of which are painted a pomegranate in "peachblow" colour, with leaves of dark blue; the decoration is of a rare kind, and the piece is a fine example of the K'ang-Hsi period: the colours here are under the glaze and the piece has received only one firing. 1662–1722.

177. VASE (CHINESE).
Vase of the K'ang-Hsi period; decorated with one of the iron reds and representing a martial figure, probably of The Dragon Slayer. 1662–1722.

178. BOWL (CHINESE).
Bowl. The ground is of blue (under the glaze), on which is the dragon in red and green enamels surrounded by tongues of flame, in enamel.

179. BOWL (CHINESE).
Same as No. 178

180. VASE (CHINESE).
Vase; a club-shaped vase of the K'ang-Hsi type, painted over the glaze in coloured enamels representing birds and sprays of the prunus blossom—the latter beautifully painted with the red known as *rouge de Fer*. A very choice example in potting and decoration. 1662–1722.

181. SQUARE-SHAPED VASE (CHINESE).
Square-shaped vase; decorated with the famille rose enamels. This rose colour was introduced into China by the Jesuit missionaries somewhere about 1715, and became so fashionable as soon to practically entirely displace the beautiful famille verte colours of earlier reigns.

Case M—*continued.*

182. SQUARE-SHAPED VASE (CHINESE).
Same as No. 181.

183. BOTTLE-SHAPED VASE.
Bottled-shaped vase, with broad shoulder and slightly embossed panels; blue and white "Nankin," ornamented with alternate panels of emblems and sprays. The blue is applied to the paste, then the glaze, and the whole subjected to one firing.

184. BOTTLE-SHAPED VASE (CHINESE).
Same as No. 183.

185. VASE (CHINESE).
Vase, decorated with flowers, sprays and ornamental rockwork in full rich enamels of the reign of the Emperor K'ang-Hsi; this so-called "club shape" is almost peculiar to this reign. 1662–1722.

186. PLATE.
Plate of large size, and of a shape made for the European market; blue and white "Nankin." The blue is applied on the paste, the piece is glazed, and the whole baked in one firing.

187. PLATE.
Same as No. 186.

188. BOTTLE-SHAPED JAR (CHINESE).
Bottle-shaped jar of white porcelain, decorated with patterns engraved in the paste prior to glazing and firing.

189. VASE (CHINESE).
Vase, of what is known as Mirror black. It is decorated throughout elaborately with a conventional scroll-work design that is somewhat difficult to see, and is obtained by applying gold on the dark ground before glazing and baking the piece. There are two narrow bands of key-pattern design on white ground. The form is exceptionally fine. Late K'ang-Hsi piece. 1662–1722.

East Room (Ground Floor).

Case N.

Lent by C. Skidmore, Esq.

190, 191. PEN-HOLDERS.
Two Pen-Holders of porcelain, in the form of an elephant and castle on a shell tray decorated in gold; one also in red. Marked with griffin crest, printed in red. Swinton ("Rockingham porcelain"), 1826-42.

192. STATUETTE.
Statuette of a girl at a pump, of porcelain, painted in colours and gilt. Swinton ("Rockingham porcelain"), 1820-42.

193, 194. FIGURES.
Pair of figures of dogs, of biscuit porcelain. Mark, ROCKINGHAM WORKS, BRAMELD and griffin crest, impressed. Swinton ("Rockingham porcelain"), 1826-42.

195. VASE.
Vase on three feet, of porcelain, painted in colours with bouquets and insects, gilt bands and feet. Mark, FBB under a crown, impressed. Worcester, 1813-40.

196. PEN-TRAY.
Pen-tray of porcelain, painted with a rose in natural colours among gilt branches. Worcester (Chamberlain's), first quarter of eighteenth century.

197. STATUETTE.
Statuette of Lubin Log, of porcelain, painted in colours and gilt. Swinton ("Rockingham porcelain"), 1826-42.

198, 199, 200. JARDINIÈRES.
Set of three Jardinières of porcelain, painted with flowers in natural colours among gilt branches. Made by Messrs. Chamberlain. Worcester, first quarter of nineteenth century.

201, 202. STATUETTES.
Pair of Statuettes of porcelain, painted in colours and gilt; a boy with a dog and a girl with a lamb. Swinton ("Rockingham porcelain"), 1820-42.

203. STATUETTE.
Statuette of Lubin Log, of porcelain, painted in colours and gilt. Marked with griffin crest in red. Swinton ("Rockingham porcelain"), 1826-42.

204, 205. STATUETTES.
Pair of Statuettes. of porcelain, painted in colours and gilt; an Italian peasant man and woman. Formerly in the Hailstone Collection. Swinton ("Rockingham porcelain"), 1820-42.

206. STATUETTE.
Statuette of Lubin Log, of porcelain, painted in colours and gilt; inscribed "It's quite hoptional you know—but here's sixpence for you!—it's between you and the guard." Swinton ("Rockingham porcelain"), 1820-42.

207. STATUETTE.
Statuette of Paul Pry, painted in colours and gilt, inscribed "I hope I don't intrude." Marked with griffin crest, printed in red. Swinton ("Rockingham porcelain"), 1826-42.

208. STATUETTE.
Statuette of Sam Swipes, of porcelain, printed in colours and gilt. Swinton ("Rockingham porcelain"), 1820-42.

Case N—*continued.*

209. CANDLESTICK.
Candlestick of porcelain, painted in colours with a wreath of flowers and decorated with vine-leaves and marbling on a dark blue ground. Mark, "Flight Barr and Barr, Worcester, London House, 1, Coventry Street," written in black and FBB under a crown, impressed. Worcester, 1813-40.

210. VASE.
Vase of porcelain, painted in colours with a bouquet in a shaped panel, surrounded by gilt scrolls on a blue ground. Stork's head handles. Marked with griffin crest, printed in mauve. Bought at the works in 1828 or 1829. Swinton ("Rockingham porcelain"), 1826-29.

211. BUST.
Bust of biscuit porcelain, Lord Brougham. Mark, ROCKINGHAM WORKS, BRAMELD, and griffin crest, impressed. Swinton ("Rockingham porcelain"), 1826-40.

212. BASKET.
Basket, containing shells, of porcelain, painted in colours and gilt. Mark, " Chamberlain's Worcester, No. 155, New Bond Street, London," with the royal arms and a wreath, printed in mauve. Worcester, 1816-20.

213. OINTMENT-BOX.
Ointment-box of porcelain, the cover painted with a bouquet; the pot blue with gilt lines. Marked with the griffin crest, printed in red. Swinton ("Rockingham porcelain"), 1826-42.

214. TOILET-TRAY.
Toilet-tray, of porcelain, painted in colours and gilt; round the rim a border of flowers in high relief. Marked with griffin crest, printed in mauve. Swinton ("Rockingham porcelain"), 1826-42.

215. VASE.
Vase of porcelain, painted in colours on one side with cherries, on the other with a group of shells, surrounded by floral wreaths in high relief. Gilt stork's head handles. Marked with griffin crest in mauve. Swinton ("Rockingham porcelain"), 1826-42.

216. SPILL-VASE.
Spill-Vase of porcelain, painted in colours with a bouquet and a rose. Marked with griffin crest, printed in red. Swinton ("Rockingham porcelain"), 1826-42.

217. STATUETTE.
Statuette of porcelain, painted in colours and gilt; a girl with a pheasant perched on her right hand; behind her a "bocage" of flowering bushes. Rococo scrolled base. Mark, an anchor in gold. Chelsea, 1760-70.

218. VASE AND STAND.
Two-handled vase and stand, of porcelain, painted with a group of children in a landscape, in a panel reserve on a dark blue ground and surrounded by gilt scrolls. First half of nineteenth century.

219. PEN-TRAY.
Pen-tray of porcelain, painted in colours with flowers in oblong panels, surrounded by gilt scrolls on a blue ground. Marked with griffin crest, printed in red. Swinton ("Rockingham porcelain"), 1826-42.

220. QUART MUG.
Quart mug of porcelain, with decoration of gilt foliage and conventional trees in red and gold in oval medallions, on a dark blue ground. Made by Messrs. Chamberlain. Worcester, first half of nineteenth century.

221. INKSTAND.
Inkstand of porcelain, painted with a rose in natural colours among gilt branches. Mark, "Chamberlain's Worcester," written in red. Worcester, early nineteenth century.

222. QUART MUG.
Quart mug of porcelain, with decoration of gilt foliage and conventional trees in red and gold in oval medallions, on a red ground. Made by Messrs. Chamberlain. Worcester, first half of nineteenth century.

223. STATUETTE.
Statuette of biscuit porcelain, King William IV. seated on a couch. Swinton ("Rockingham porcelain"), 1830-37.

224. VASE.
Vase of porcelain, painted in colours with flowers in panels, surrounded by scrolls on a dark blue ground. Mark, W in blue. Nineteenth century.

225, 226. INKSTANDS.
Pair of inkstands in the form of a carnation on a tray, painted in colours and gilt. Swinton ("Rockingham porcelain"), 1820-42.

227. STATUETTE.
Statuette of porcelain, painted in colours and gilt; a youth holding a cock in his right arm; behind him a "bocage" of flowering bushes. Rococo scrolled base. Mark, an anchor in gold. Chelsea, 1760-70.

228, 229. FIGURES.
Pair of figures of greyhounds, of porcelain, with black ears, on blue and gold bases. Swinton ("Rockingham porcelain"), 1820-42.

230, 231. STATUETTES.
Pair of statuettes of biscuit porcelain; a boy with a dog and a girl with a lamb. Mark, ROYAL ROCKINGHAM WORKS, BRAMELD, impressed. Swinton ("Rockingham porcelain"), 1820-42.

Case N—*continued.*

232. PEN-TRAY.
Pen-tray of porcelain, painted in colours, with flowers on a green ground; gilt edge. Mark, "Chamberlain & Co., Worcester, 155, New Bond Street and No. 1 Coventry Street, London," written in red. Worcester, 1816-20.

233, 234. VASES.
Pair of hexagonal vases of porcelain, with black transfer print of quails and flowering plants, painted in enamel colours. Mark, "Chamberlain's Worcester and 155, New Bond Street, London, Royal Porcelain Manufacturers," with the royal arms and a wreath, printed in mauve. Worcester, 1816-20.

235, 236, 237. VASES.
Set of vases, a jardinière and two ewers of porcelain, with gilt flowers and moulded vine wreaths on a dark blue ground. Mark, on the ewers, "Chamberlain's Worcester and 155, New Bond Street, London," written in red. Worcester, 1816-20.

238, 239, 240, 241, 242. DESSERT SERVICE.
Portions of a dessert service of porcelain, comprising a centre dish on foot, two long fruit dishes and two plates, painted with large flowers in colours; rim moulded with flowers, gilt and edged with green. Swinton ("Rockingham porcelain"), 1820-42.

243. PLATE.
Pentagonal plate. Rockingham.

244, 245. CANDLESTICKS.
Two candlesticks of dark brown earthenware, gilt, in the form of a griffin—the crest of Earl Fitzwilliam. Swinton ("Rockingham ware"), 1826-42.

246. PLATE.
Plate of porcelain, painted in colours, with a bouquet in the middle; light blue border, with gilt flowers and scrolls.

247. JUG.
Jug of cream-coloured earthenware, with relief figures of young Bacchanals in reddish-brown. Copy of a jug designed for Wedgwood by Lady Diana Beauclerk. Mark, "Brameld" within a wreath in relief. Swinton, early nineteenth century.

248. BASKET.
Basket of porcelain, with gilt scroll ornament. Mark, the griffin crest, printed in red. Swinton ("Rockingham porcelain"), 1826-42.

249. PLATE.
Plate of porcelain, painted in blue and gilt. Mark, a crescent in blue. Worcester, last quarter of eighteenth century.

250. BASKET.
Basket of porcelain, painted in colours with a view of "Marine House, Worthing;" border of white flowers in high relief on gilt leaves. Marked with griffin crest in mauve. Swinton ("Rockingham porcelain"), 1826-42.

251. BASKET.
Early Brameld ware basket, with raised flowers. Rockingham.

252. BASKET.
Basket of porcelain, painted with a subject entitled "the Broken Pitcher", in a medallion on a claret-coloured ground; border of leaves in relief and gilt outline. Mark, "Flight, Barr & Barr, Worcester and No. 1, Coventry Street, London," written in mauve. Worcester, 1813-40.

253. MUG.
Mug of buff-coloured earthenware, with reliefs in blue of boys playing musical instruments. Mark, BRAMELD within a wreath in relief. Swinton, early nineteenth century.

254. TEAPOT.
"Cadogan" teapot, with foliage and flowers. Mark, BRAMELD impressed. Swinton, early nineteenth century.

255. MUG.
Early Brameld ware brown gill mug.

256. HOT-WATER JUG.
Hot-water jug of porcelain, decorated with flowers in colours and gilt scrolls; the upper portion pink. Marked with griffin crest, printed in red. Swinton ("Rockingham, porcelain"), 1826-42.

257. STATUETTE.
Statuette of a boy praying, of biscuit porcelain. Swinton ("Rockingham porcelain") 1820-42.

258. STATUETTE.
Statuette of a little girl putting on her shoes, of biscuit porcelain. Swinton ("Rockingham porcelain"), 1820-42.

259. TEAPOT.
"Cadogan" teapot, in form of a Chinese peach, with foliage and flowers. Mark, BRAMELD, impressed. Swinton, first quarter of nineteenth century.

Case O.

260, 261. FIGURES.
Pair of figures of porcelain, painted in colours and gilt; a gentleman and lady in eighteenth century costume, seated playing a flageolet and a mandolin respectively.—*Lent by Dr. E. J. Sidebotham, Bowdon.*

262. SHEPHERDESS.
Figure of a shepherdess of porcelain, white, with slight gilding. Chelsea, middle of eighteenth century.—*Lent by H. D. Ellis, Esq., London.*

Case O—*continued.*

263. GROUP.
Group of porcelain, painted in colours and gilt; Cupid bound to a tree and tormented by three maidens, one of whom pelts him with flowers while another breaks his arrows. Chelsea-Derby, 1770–84.—*Lent by A. W. B. Bosville, Esq., Bridlington.*

264. SHEPHERD.
Figure of a shepherd of porcelain, painted in colours and gilt. Chelsea, 1760–70.

265, 266. VASES.
Pair of vases of porcelain, painted in colours, with applied flowers and foliage in high relief. Longton Hall, 1752–58.—*Lent by H. D. Ellis, Esq., London.*

267. CANDLESTICK.
Candlestick; Rockingham.—*Lent by Mrs. A. Hodgson, Exmouth.*

268. VASE.
Pot-pourri vase of porcelain, surmounted by a bird and encrusted with flowers, leaves, and two female masks painted in colours. From the quality of the paste this vase appears to be of early Chelsea manufacture, but the form is of frequent occurrence in Bow porcelain; middle of eighteenth century.—*Lent by H. D. Ellis, Esq., London.*

269. PLATE.
Plate of porcelain, with dark blue border and scalloped edge, and a bouquet in colours in the middle. Mark, W in blue.—*Lent by Dr. E. J. Sidebotham.*

270. PLATE.
Plate of porcelain, with view of Barking Abbey. Mark, FBB under a crown, impressed. Worcester, 1813–40.—*Lent by H. D. Ellis, Esq., London.*

271. TEAPOT.
Teapot of porcelain, transfer-printed in black and painted in enamel colours. Mark, a fretted square in blue.—*Lent by Dr. E. J. Sidebotham.*

272, 273, 274. VASE.
Vase with cover, and two beakers, of porcelain, painted in colours, with dragons and flowers in the Chinese style; turquoise-blue and gold borders. Worcester, 1751–83. —*Lent by H. D. Ellis, Esq. London.*

275. SAUCE-BOAT.
Sauceboat of porcelain, painted in colours with birds, in gilt scrolled panels on a dark blue ground. Nineteenth century.—*Lent by Dr. E. J. Sidebotham.*

276. PLATE.
Plate of porcelain. Mark, FBB under a crown, impressed. Worcester, 1751–83.—*Lent by H. D. Ellis, Esq., London.*

277. TEA SERVICE.
Portions of a tea service of porcelain, consisting of teapot, cream jug, sugar basin. two tea cups and saucers, ribbed, with blue and gold borders. Crescent mark, Worcester, 1751–83.—*Lent by H. D. Ellis, Esq., London.*

278, 279. FRUIT DISHES.
Pair of shaped fruit dishes of porcelain, painted in colours with quails among flowering trees in imitation of Japanese Kakiyemon ware. Worcester, 1751–83.—*Lent by H. D. Ellis, Esq., London.*

280. PUNCH-BOWL.
Punch-bowl of porcelain, painted with flowers in colours, and border of blue and gold. Mark, letter D in gold, enclosing an anchor. Chelsea-Derby, 1770–84.—*Lent by H. D. Ellis, Esq., London.*

281. TEA AND COFFEE SERVICE.
Portions of a tea and coffee service of porcelain, consisting of tea pot, coffee pot, sugar basin, cream jug, tea-caddy, two coffee cups and saucers, and two tea cups and saucers, painted in colours with flowers. Worcester, 1751–83.—*Lent by H. D. Ellis, Esq., London.*

282, 283. DISHES.
Pair of dishes, in the form of vine leaves, of porcelain, painted in natural colours. Mark, anchor in red. Chelsea, middle of eighteenth century.—*Lent by H. D. Ellis Esq., London.*

284. INKSTAND.
Inkstand of porcelain, painted with views in medallions, in colours on a dark blue ground, further decorated with gilding. Mark, D surmounted by a crown with crossed batons and six dots in red. Derby, 1810–30.—*Lent by H. D. Ellis, Esq, London.*

285. JARDINIÈRE.
Jardinière with bowed front of porcelain, painted with flowers in colours and dark blue panels, with gilding, in imitation of Japanese Imari ware. Worcester, late eighteenth century.—*Lent by H. D. Ellis, Esq., London.*

286. JUG.
Jug of porcelain, painted in colours with exotic birds. Chelsea, middle of eighteenth century.—*Lent by H. D. Ellis, Esq., London.*

287. ROSE JAR.
One of a set of four rose jars, manufactured at the Leeds pottery, during the period the business was carried on by Mr. Warburton under the name of Warburton & Britton. —*Lent by W. H. Webb, Esq., Scarborough.*

288. PLATE.
With green and gilt border, containing four small landscapes in colours. Rockingham. —*Lent by Mrs. A. Hodgson, Exmouth.*

289. PLATE.
With blue and gilt border, decorated in the centre with flowers. Chelsea-Derby.—*Lent by H. D. Ellis, Esq., London.*

Case O—*continued.*

290. PLAQUE.
Painted plaque, decorated with landscape. Rockingham.—*Lent by Mrs. A. Hodgson, Exmouth.*

South East Room (Ground Floor).

Case P.

291. CANDELABRUM.
Green jade candelabrum; on the front is carved a representation of the Buddhist fire wheel. On Ormolu and enamelled and pierced stand.—*Lent by J. Sugden, Esq., Oakworth.*

292. CANDELABRUM.
Same as No. 291.—*Lent by J. Sugden, Esq., Oakworth.*

293. INCENSE HOLDER.
Green jade incense holder, with lid. On Ormolu and enamelled pierced stand.—*Lent by John Sugden, Esq., Oakworth.*

294, 295. VASES.
Pair of vases of porcelain, with decoration in shades of blue and green and gold; both are ornamented on one side with a figure of a nymph sporting with Cupids, and on the other with trophies of music and drama, in thick white slip on the blue ground ("pâte sur pâte"). By M. Léon Solon in 1871 (Signed and dated), Stoke-upon-Trent (Minton's). —*Lent by Charles Skidmore, Esq.*

Collection of Leeds Pottery.

Lent by R. Wilson, Esq., Leeds.

621. TUREEN.
Tureen, willow pattern decoration in blue.

622. PLATES.
Four plates, with blue borders.

623, 624. SAUCE-BOATS.
Sauce-boats, willow pattern decoration in blue.

625, 626. PUZZLE JUG.
Puzzle jug, with three nozzles, with willow pattern decoration in blue.

627. TUREEN AND COVER.
Tureen and cover, willow pattern decoration in blue.

628. CUPS AND SAUCERS.
Pair of cups and saucers, with shells in blue transfer.

629. DISH.
Dish, with willow pattern centre in blue, from which radiate straps to the rim; straps are bound by interlacing cord.

630. MUG.
Large mug, willow pattern decoration in blue; the edges are painted yellow in imitation of gilt.

631. MUG.
Large mug, with decorations in blue; in the front is a representation of a guillotine and four figures, and bears the inscription—
"View of La Guillotine or the modern beheading machine of Paris, by which Louis XVI., late King of France, was beheaded, Jan. 21, 1793.

632. DISH.
Dish, oval shape; similar to No. 610.

633. TUREEN AND COVER.
Large tureen and cover, decorations in blue, Oriental landscapes.

634. TEAPOT.
Teapot, black Egyptian ware, embossed flowers and leaves.

635. PLATE.
Plate, blue line on rim.

636. TOBACCO-POT.
Tobacco-pot, painted in imitation of marble.

637. PLATE.
Plate, with orange-coloured border.

638, 639. PLATES.
Pair of plates, black Egyptian ware, with impressed decoration on rims.

640. BOWL.
Bowl, black Egyptian ware; divided into compartments containing foliage and classical figures.

641. PLATE.
Plate, with coloured border of flowers; the centre contains caricature, presumably after Cruickshank.

642. CREAM JUG.
Cream jug, with copper lustre bands and conventional flowers in green, blue and red.

643. PLATE.

644. SUCRIER.
Sucrier, evidently in imitation of Rockingham biscuit ware.

Case P—*continued.*

645. FLOWER VASE.
Flower vase, decorated with flowers in yellow, green and red colours.
646. SAUCER.
647. PLATE.
Plate, Oriental view in blue.
648. JUG.
Jug, with inscription.
649. MUG.
Mug, painted with sprays of flowers.
650. COFFEE-POT.
Coffee-pot, black Egyptian ware, with impressed squares forming pattern to body.
651. PLATE.
652. JUG.
Jug, decorated with sprays of flowers, and inscription—
" Be present at our table, Lord ;
Be here and ev'rywhere ador'd.
Thy creatures bless, and grant that we
May feast in Paradise with Thee."
653. JUG.
654. SAUCER.
655. MUG.
656. SAUCER.
656A. SAUCE-BOAT.
656B. MUG.
Mug, painted with sprays of flowers and leaves ; on the front are portraits of a man and woman in oval compartments, and inscription—
" When this you see, remember me
And keep me in your mind ;
Let all the world say what they will—
Speak of me as you find."
657. SAUCER.
658. MUG.
Mug, inscribed "Esther."
659. SAUCER.
660. MUG.
Mug, yellow coloured ground, with band of flowers encircling rim.
661. JUG.
Jug ; decorated with sheaf of wheat, plough and small landscape, with rising sun. On one side is the inscription, " God speed ye plough."
662. CRUET.
Cruet, perforated.
663. JUG.
Jug, with landscapes in colours, containing figures of shepherd and shepherdess.
664. CREAM JUG.
Cream jug, yellow ground, with vine leaf and grape ornamentation in red.

West Room (Ground Floor).

Case Q.

297. ICE PAIL.
Ice pail of porcelain, moulded in low relief with sprays of flowers and painted with bouquets in colours, and the crests of Bosville and Macdonald. Mark, "Spode" written in red. Staffordshire (Stoke-upon-Trent), first half of nineteenth century.—*Lent by A. W. B. Bosville, Esq., Bridlington.*
298. SOUP TUREEN.
Soup tureen of porcelain, with conventional scroll ornament in red, blue and gold, and the crest of Macdonald. Derby or Spode, first half of nineteenth century.—*Lent by A. W. B. Bosville, Esq., Bridlington.*
299. ICE PAIL.
Ice pail of porcelain, with baskets of flowers painted in colours and gilt, trellis pattern in scrolled panels. Staffordshire, middle of nineteenth century.—*Lent by A. W. B. Bosville, Esq., Bridlington.*
300. JUG.
Jug of porcelain, painted in colours and gilt. On the front a hunting scene. Mark, "Grainger & Co., Worcester" written in red. Worcester, first half of nineteenth century.—*Lent by Dr. E. J. Sidebotham, Bowden.*
301. VASE.
Globular vase and cover of porcelain, painted in colours and gilt ; it has two handles in the form of twigs with applied roses and other flowers, all painted in natural colours. On one side is a view of "Gillknocky, Scotland," on the other a large bouquet. Mark, crossed swords in blue, English (Coalport), first half of nineteenth century.—*Lent by T. Hillas, Esq., Harrogate.*
302. SOUP TUREEN
Soup tureen with cover and stand of "Stone China," painted in red, blue, green and gold with floral decoration, somewhat in the style of Japanese Imari ware. Staffordshire, first half of nineteenth century.—*Lent by A. W. B. Bosville, Esq., Bridlington.*

Case Q—*continued.*

303. CENTRE-PIECE.
Centre-piece of porcelain, resting on a base with three paw feet, painted in colours and richly gilt. Inside the bowl is a melon surrounded by large flowers. Swansea, 1814–24.—*Lent by T. Hillas, Esq., Harrogate.*

304. SUGAR BOWL.
Hexagonal sugar bowl with cover and stand of porcelain, with floral sprays moulded in low relief or painted in colours, and gilt scrolls and trellis pattern. Staffordshire (probably made by Spode at Stoke-upon-Trent), first half of nineteenth century.—*Lent by A. W. B. Bosville, Esq., Bridlington.*

Case R.

305. JUG.
Jug of porcelain painted in colours and gilt in imitation of Japanese Imari ware, with flowers and diaper ornament in panels. Mark, a fretted square in blue. Worcester, late eighteenth century.—*Lent by Dr. E. J. Sidebotham, Bowden.*

306. CUP AND SAUCER.
Cup and Saucer of porcelain, painted, the cup with flowers in natural colours, the saucer in the Japanese style on a blue scale pattern ground. Mark, a fretted square in blue. Worcester, 1751–83.—*Lent by Dr. E. J. Sidebotham Bowden.*

307. BASKET.
Basket with cover and stand of porcelain, painted in colours and gilt; inside are flowers in scrolled panels on a blue scale pattern ground. Handles in form of twigs with applied flowers. Mark, a fretted square in blue. Worcester, 1751–83.—*Lent by T. Hillas, Esq., Harrogate.*

308. TEAPOT.
Teapot of porcelain, in the form of folded cabbage-leaves mottled with blue. Chelsea, middle of eighteenth century.—*Lent by Dr. E. J. Sidebotham, Bowden.*

309. TEAPOT.
Teapot of porcelain, painted in colours with sprays of flowers. Chelsea, middle of eighteenth century.—*Lent by Dr. E. J. Sidebotham, Bowden.*

310. MILK JUG.
Milk jug of porcelain, with black transfer prints; on one side a man with a laden ass, a goat and a sheep, on the other two milk-maids and a man. Worcester, 1756–83.—*Lent by Dr. E. J. Sidebotham, Bowden.*

311. PLATE.
Octagonal plate of porcelain, painted in blue with Chinese landscapes and flowers in panels reserved on a powdered blue ground. Marked with simulated Chinese characters in blue. Probably Caughley ("Salopian porcelain"), 1772–99.—*Lent by Dr. E. J. Sidebotham, Bowden.*

312. PLATE.
Plate of porcelain, painted in colours with the arms of Willoughby; gilt edge, green border. Worcester, first half of nineteenth century.—*Lent by A. W. B. Bosville, Esq., Bridlington.*

313. FRUIT DISH.
Fruit dish of porcelain, transfer printed in black. In the middle a landscape with ruins and figures. English (Worcester), 1756–83.—*Lent by Dr. E. J. Sidebotham, Bowden.*

314, PLATE.
Octagonal plate of porcelain, painted in blue with Chinese figures and symbols. Probably Caughley ("Salopian porcelain"), 1772–99.—*Lent by Dr. E. J. Sidebotham, Bowden.*

315, 316. CUP AND SAUCER.
Cup and saucer of porcelain, transfer printed in purple and painted in colours, with exotic birds in landscapes.—*Lent by Dr. E. J. Sidebotham, Bowden.*

317. CUP AND SAUCER.
Cup and saucer of porcelain, painted in colours in the Japanese style with flowering plants. Mark, a fretted square in blue. Worcester, 1751–83.—*Lent by Dr. E. J. Sidebotham, Bowden.*

318. DISHES.
Two dishes of porcelain, in the form of vine leaves roughly painted in blue. Marked with simulated Chinese characters in blue. Caughley ("Salopian porcelain"), 1772–99. —*Lent by Dr. E. J. Sidebotham, Bowden.*

319. CUP AND SAUCER.
Cup and saucer of porcelain, painted with flowers in colours; scalloped rim with turquoise blue border and gilt scrolls. Worcester, 1751–83.—*Lent by Dr. E. J. Sidebotham, Bowden.*

Case S.

320. TEA AND COFFEE SERVICE.
Portions of a tea and coffee service of porcelain consisting of a milk jug, plate two tea cups, two coffee cups and two saucers with gilt scroll decoration on a ground of dark blue and pale yellow. Worcester, first half of nineteenth century.—*Lent by T. Hillas, Esq., Harrogate.*

Case S—*continued.*

321, 322. TEA SERVICE.
Portions of a tea service of porcelain, consisting of a slop basin, plate and two cups and saucers, painted in colours with roses in panels surrounded by gilt scrolls on a dark blue ground. Worcester, first half of nineteenth century.—*Lent by S. Ambler, Esq., Bradford.*

323. TEA AND COFFEE SERVICE.
Portions of a tea and coffee service of porcelain, consisting of a teapot, two tea cups, two coffee cups, two saucers and two egg cups, with stands painted in colours with flowers, and decorated with conventional ornament in gold on a dark blue ground. Worcester, first half of nineteenth century.—*Lent by T. Hillas, Esq., Harrogate.*

324. SUGAR BASIN AND COVER.
Sugar basin and cover, two small bowls, cup, saucer and three plates of porcelain, painted with conventional flowers in wavy stripes, alternately red on white and white on dark blue. Worcester; the saucer and two bowls are of the Dr. Wall period, 1751–83, two of them being marked with a crescent and fretted square in blue respectively. The remaining pieces were made in 1807–13, probably to replace missing portions of the service; the basin is marked BFB under a crown impressed.—*Lent by T. Hillas, Esq., Harrogate.*

325. BASKET AND COVER.
Basket and cover for pot-pourri of porcelain, painted in colours with flowers in panels surrounded by gilt scrolls on a dark blue ground. Gilt rustic arch handle. Worcester, first half of nineteenth century.—*Lent by T. Hillas, Esq., Harrogate.*

326. BASKET.
Basket moulded in form of six scallop shells of porcelain, painted in colours and gilt. Mark, "Chamberlain's Worcester and 155 New Bond Street London," printed in red. Worcester 1816–20.—*Lent by Dr. E. J. Sidebotham, Bowden.*

327 328. CUP AND SAUCER.
Cup and saucer of porcelain with border of gilt classical ornament on dark blue ground, painted with the arms of the Prince Regent. Mark on the cup, "Flight, Barr & Barr, Royal Porcelain Works, Worcester," written in red, and FBB under a crown impressed; on the saucer a mark printed in red. Worcester, 1813–20.—*Lent by Dr. E. J. Sidebotham, Bowden.*

Case T.

329. MILK JUG.
Milk jug of porcelain, painted with bouquets of flowers in colours, in compartments alternating with gilt foliage on a dark blue ground. Staffordshire (probably made by Spode at Stoke-upon-Trent), first half of the nineteenth century.—*Lent by A. W. B. Bosville, Esq., Bridlington.*

330. SOUP BOWL.
Soup bowl with cover and stand of porcelain, painted in colours with large flowers; border of flowers in panels and gilt scrolls on a dark blue ground. Staffordshire (probably made by Spode or Copeland at Stoke-upon-Trent), first half of nineteenth century.—*Lent by A. W. B. Bosville, Esq., Bridlington.*

331. DISH.
Oblong dish of porcelain with four feet painted in colours with a rose and convolvulus; border of flowers in panels and gilt scrolls on a dark blue ground. Staffordshire (probably made by Spode or Copeland at Stoke-upon-Trent), first half of nineteenth century.—*Lent by A. W. B. Bosville, Esq., Bridlington.*

332. TEAPOT.
Teapot of porcelain, painted with bouquets of flowers in colours, in compartments alternating with gilt foliage on a dark blue ground. Staffordshire (made probably by Spode at Stoke-upon-Trent), first half of nineteenth century.—*Lent by A. W. B. Bosville, Esq., Bridlington.*

333. CUP AND SAUCER.
Cup and saucer of porcelain, painted with bouquets of flowers in colours, in compartments alternating with gilt foliage on a dark blue ground. Staffordshire (probably made by Spode at Stoke-upon-Trent), first half of the nineteenth century.—*Lent by A. W. B. Bosville, Esq., Bridlington.*

334, 335. SAUCE BOATS.
Two sauce boats of porcelain, moulded with scale pattern and painted in colours with flowers in scrolled panels.—*Lent by Dr. E. J. Sidebotham, Bowden.*

336. SOUP PLATE.
Soup plate of porcelain, with border of gilt foliage and roses and cornflowers in colours; in the centre the crest of Bosville. Probably Derby, first half of nineteenth century.—*Lent by A. W. B. Bosville, Esq., Bridlington.*

337. MUG.
Cylindrical mug of porcelain, painted in colours with bouquets of flowers.—*Lent by Dr. E. J. Sidebotham, Bowden.*

West Room.

Case U.

Collection of Leeds Pottery.

Lent by R. Wilson, Esq., Leeds.

665. BASKET.
Basket, perforated and twisted handles.
666. SMALL CRUET.
667. PLATE.
Plate, with perforated edge.
668. TEAPOT AND STAND.
Teapot and stand, on three supports; elaborate, perforated.
669. DISH.
Dish, with black transfer ornamentations; rim perforated.
670. SMALL DISH AND STAND.
671. TOY PLATE.
672. FISH SLICE.
Fish slice, perforated.
673. MUSTARD POT.
Mustard pot, one of a pair; fluted sides with twisted handles and flower in relief for knob.
674. PLATE.
Toy plate, oval shape, embossed rim.
675. DISH.
676. INKWELLS AND STAND.
Inkwells and stand, perforated.
677. SAUCE-BOAT.
Sauce-boat, with twisted handles.
678. SMALL TEAPOT.
679. DISH AND STAND.
680. MUSTARD POT.
Mustard pot; similar to No. 653.
681. DISH AND STAND.
Small dish and stand; similar to No. 650.
682. CREAM JUG.
Small cream jug, with twisted handle.
683. SMALL TUREEN.
684. PLATE.
Oval plate, decorations in black transfer.
685. TOY PLATE.
686. DISH AND COVER.
Dish and cover, perforated.
687. BASKET.
Basket, perforated, with twisted handles.
688. PLATE.
Plate, with inscription, crown and roses in black transfer: George IV., crowned July 19th, 1821.

Case V.

Chinese Jade Ornaments.

Lent by Col. J. Sugden, Oakworth.

338. WHITE JADE FIGURE OF A CARP.
The Carp is supposed by the Chinese to develop into a dragon—the Imperial emblem. It is therefore symbolical of a person on the way to high promotion. On wood stand.
339. WHITE JADE FIGURE.
Man seated.
340. WHITE JADE FLOWER ORNAMENT.
On black wood stand.
341. WHITE JADE SNUFF BOTTLE.
Silver-mounted top, set with turquoises.
342. WHITE JADE BOWL WITH CARVED AND PIERCED LID.
On moulded black wood stand.
343. TWO GREEN JADE WINE OR SAKI CUPS.
344. TWO GREEN JADE WINE OR SAKI CUPS.
345. WHITE JADE TWO-HANDLED CUP.
Stained brown in parts; on carved wood stand.
346. WHITE JADE BOWL AND COVER.
Carved and pierced; on leaded black wood moulded stand.
347. WHITE JADE FIGURE.
This figure is known as the "Star of long life." In his right hand he carries a staff, and in his left "the peach of immortality." At his feet is crouched the deer named "Leu," which is the same sound as, and therefore emblematical of, the word meaning "official emoluments." On the back of his head-dress is the "Star of long life," and on his shoulders he carries the calabash—symbol of good influences and magic: and the bat—symbol of happiness.

Case V—*continued.*

348. WHITE JADE GROUP.
Buddhist monk and boy seated. On Shittim wood stand.
349. WHITE JADE SEAL.
Kylin or dragon seated on a block. This piece was intended for Imperial use, but the seal was never engraved.
350. GREY JADE OBLONG SLAB.
Centre panel of the front engraved with eighteen Chinese characters, supported on each side by a five-clawed dragon. On the back are fifteen columns of Chinese characters. This is an Imperial piece.
351. WHITE JADE OVAL BOX, WITH LID.
Body and lid connected together by a link, all three carved out of one solid piece.
352. FOUR EMERALD GREEN JADE ROUND BEADS.
353. WHITE JADE OBLONG PLAQUE.
Covered bowl, out of which is growing a lotus plant with stems and flowers; above is a bat (symbol of happiness) with extended wings.
354. GREY JADE OBLONG SLAB.
Similar to No. 350, but only thirteen characters on the front and nine columns on the back. An Imperial piece.
355. WHITE JADE DOUBLE COMB.
Carved floral ornament in low relief.
356. WHITE AND GREEN JADE STEM OF OPIUM PIPE.
Stem of white jade with green ends. Silver mounting where the bowl of the pipe would fit. In the silver mount are set a red and green stone—these colours are symbolical of the male and female elements.
357. CHOPSTICKS, WHITE JADE HANDLED KNIFE AND CLOISONNÉ ENAMEL CASE.
358. WHITE JADE CASE OF KNIFE AND FORK.
Knife and fork with white jade handles. Case, white jade; plain body with carved dragon at the top; steel suspension ring.
359. WHITE JADE CYLINDRICAL PERFUME VASE, WITH COVER.
Cord, for suspension, passing through the vase and ornamented with two glass beads and with tassel attached.
360. WHITE JADE GROUP.
Man and boy facing each other, with gourd and plant between them. Yellow silk cord suspender, with coral bead and square of cloth attached.
361. WHITE JADE FIGURE OF A CRANE.
The crane, in China, being supposed to be a very long-lived bird, is an emblem of longevity.
362. WHITE JADE OVAL PLAQUE.
Cranes and lotus flowers, carved and pierced.
363. WHITE JADE OBLONG PLAQUE.
Carved and pierced, with dragon and branches.
364. WHITE JADE VASE.
Flask shape, two carved and pierced dragon handles, body ribbed and carved with floral ornament.
365. GREEN JADE SHELL-SHAPED TRAY.
366. WHITE JADE BANGLE.
Two dragons' heads swallowing the Sun-disk. This is emblematical of China—the dragon, absorbing Japan—the Sun-disk.
367. WHITE JADE ORNAMENT.
Circular-shaped five-leaved flower with pierced ornament running round the edge. Loose centre with small five-leaved flower, carved and pierced. Green silk cord suspender with two crimson tassels.
368. WHITE JADE BANGLE.
See No. 366.
369. WHITE JADE SPOON.
370. WHITE JADE FAN HANDLE.
371. WHITE JADE SPOON.
372. WHITE JADE BUTTERFLY.
The butterfly, in China, is emblematical of wealth.
373. WHITE JADE BIRD, WITH CORD IN ITS MOUTH.
374. WHITE JADE ORNAMENT.
Bat and leaves carved on an irregular oval piece of jade.
375. WHITE JADE SINGLE COMB.
Carved and pierced rim composed of large dragon's head, with floral stem ending in a smaller dragon's head facing the larger one.
376. WHITE JADE COMB, SINGLE.
Carved floral ornament, scalloped back.
377. WHITE JADE CLOAK HOOK.
378. WHITE JADE FIGURE.
379. WHITE JADE GROUP.
Dog and two puppies. Green silk suspension cord with rose crystal bead and ten seed pearls attached.
380. WHITE JADE HAIRPIN.
Nail shape, oblong section, bent near the head.

Case V—*continued.*

381. WHITE JADE HAIRPIN.
Two-pronged, curved, carved and pierced. Between the two prongs, near the head, is the figure of a bat—emblem of happiness; below is one of the Chinese characters meaning "long life"; below this, again, is the double cash—emblem of wealth.
382. WHITE JADE HAIRPIN.
Nail shape, round section, bent near the head.
383. GREY JADE CUP.
On a carved black wood stand with similar cover having a silver filigree knob.
384. GREEN JADE CASE, SPITTOON SHAPE.
385. WHITE JADE BOWL, WITH CARVED BRANCHES AS HANDLES.
On brown wood stand.
386. WHITE JADE VASE.
Flask shape, with two S shaped handles. On black wood stand.
387. WHITE JADE OBLONG DISH.
Rounded ends and sides. On moulded black wood stand.
388. PALE GREEN JADE SNUFF BOTTLE.
On carved and pierced black wood stand.
389. VERY LIGHT GREEN JADE LOTUS TRAY.
On black wood stand.
390. WHITE JADE FLUTED TRAY.
Formed of flower, carved at the back, and stem carved and pierced.
391. WHITE JADE OBLONG BOX, WITH LID.
The handle of the lid is formed of two ducks kissing; this is emblematical of connubial happiness.
392. WHITE JADE OBLONG SLAB WITH TRIANGULAR TOP.
On the front, carved in low relief, mountains and waves at the foot, and above them representations of the Sun, Moon and Northern Constellation.
393. GREEN JADE JU-I OR SCEPTRE.
Handle carved with wavy ornament on the front, also with two bats—emblems of happiness, and with one of the many forms of Chinese characters meaning longevity. At the bottom of the handle, also at the front, is a circular figure representing the primordial egg of the universe, containing Yin and Yang—Darkness and Light. The Ju-i is originally a statesman's sceptre, held in both hands, before the breast, in the presence of the Emperor—a decorous way of disposing the hands. The term "Ju-i" means just a hope of a favourable audience.
394. GREEN JADE CARVED AND PIERCED BOWL, WITH COVER.
395. GREEN JADE GORGET SHAPED PLAQUE.
An Imperial piece. The Chinese characters on the back are said to be a fac-simile of the writing of one of the Emperors.
396. GREY JADE TWO-HANDLED CUP.
397. WHITE JADE CLOAK HOOK.
398. WHITE JADE GROUP.
Man on cow's back.
399. GREEN JADE RING.
400. WHITE JADE BELT CLASP.
White jade plaque mounted in copper gilt. The plaque is carved with five-clawed dragon and flowers in high relief. This is an Imperial piece.
401. WHITE JADE BELT SLIDE.
Front carved with grotesque dragon and flowers.
402. WHITE JADE WALKING STICK HANDLE.
403. WHITE AND GREEN JADE BACK SCRATCHER.
Gold mounted. Head end is a hand holding fruit in white jade, stem is green jade, gold mounts; reverse end is flowers in white jade.
404. CHOPSTICKS, EMERALD GREEN JADE HANDLED KNIFE.
Case of Cloisonné enamel with bronze mounts. Cash pattern, blue and green.
405. FOUR WHITE JADE RINGS, INTERLACED.
Carved out of one piece.
406. SAGE GREEN JADE WALKING STICK HANDLE.
Inlaid with gold lines, herring-bone pattern.
407. WHITE JADE CLOAK HOOK.
408. WHITE JADE BEAD OR HANDLE.
Carved dragons and floral ornament.
409. WHITE JADE BEAD.
410. WHITE JADE SLAB.
Deeply carved with a priest carrying a branch over his shoulder, and approaching stairs.
411. WHITE JADE FIGURE.
Woman carrying a fish on her back, marked with two six-pointed stars.
412. WHITE JADE SNUFF BOTTLE.
Gourd shaped, amber spoon handle.
413. GREYISH JADE ORNAMENT.
414. GREEN JADE OBLONG SLAB.
Engraved with five-clawed dragons, clouds and fire wheel on front, and with twelve Chinese characters on the back. All the engraving is gilt. An Imperial piece.
415. WHITE JADE OBLONG SLAB, WITH TRIANGULAR TOP.
On the front, carved in low relief, are five Chinese characters in bold style, surrounded by waves.

Case V—*continued.*

416. WHITE JADE DRAGON FLY.
417. GREY JADE, SQUARE SHAPED, TWO-HANDLED CUP.
418. WHITE JADE BELT SLIDE.
Carved basket and flowers in low relief on the front.
419. WHITE JADE ROUND PLAQUE.
Carved, pierced and reversible. Two men rowing a boat. The calabash above and between their heads is emblematical of magical and beneficial influences.
420. WHITE JADE OVAL PLAQUE.
Carved and pierced. In the centre is one of the Chinese characters, meaning "long life," surrounded by floral ornament. Underneath it is a bat (Symbol of happiness) treated florally.
421. WHITE JADE GROUP.
A remarkably fine piece of jade.
422. WHITE JADE FIGURE OF PHŒNIX.
Bird seated and holding leaves and flower of lotus in its beak. The phœnix is emblematical of the Empress of China, as the dragon is of the Emperor.
423. WHITE JADE CIRCULAR ORNAMENT.
Reversible, cup-shaped disks round the circumference. The Chinese character in the centre is one of the forms meaning "long life."
424. WHITE JADE ROUND PLAQUE.
Dragon and lotus flowers, carved and pierced.
425. WHITE JADE PLAQUE.
Yellow silk cord suspender.
426. PALE GREEN JADE WALKING STICK HANDLE.
427. PALE GREEN JADE ORNAMENT, WITH LOOSE DISK.
428. WHITE JADE OBLONG PLAQUE.
Carved dragon with cup-shaped disks as border.
429. WHITE JADE OBLONG PLAQUE.
Grotesque dragon, bird and flowers recessed in high relief.
430. WHITE JADE OBLONG PLAQUE.
Engraved with lines which are gilt, pierced and reversible. This plaque is formed of the Chinese word 'hsi" duplicated, and reads "suang-hsi," meaning "double joy." It was probably given as a wedding present, thereby expressing the hope of the giver that the recipients might have domestic happiness.
431. WHITE JADE CIRCULAR ORNAMENT.
Grotesque dragon carved in high relief on the top side, carved in low relief on the under side.
432. WHITE JADE HEART SHAPED PLAQUE.
Carved in high relief with three figures and leaves. Back pierced in small pattern.
433. GREEN JADE CLOAK HOOK.
This hook was made in the reign of the Emperor Huei-Tsung, and bears his name in the ancient seal characters. This Emperor reigned from A.D. 1100 to 1125, and the characters engraved on the hook were used from the year 1119 to 1125.
434. WHITE JADE OBLONG PLAQUE.
Carved in high relief, on one side a priest and tree and on the other a tree only.
435. DARK GREEN JADE CUP.

Case W.

436. GROUP.
Group of earthenware, painted in colours: Cupid seated on a tiger. By Ralph Wood. Staffs. (Burslem), last quarter of eighteenth century.—*Lent by Frank Falkner, Esq., Bowden, Cheshire.*
437, 438. CANDLESTICKS.
Pair of candlesticks of earthenware, painted in colours, in form of a group of a man and woman with a birdcage, seated on rocks. By Ralph Wood. Staffs. (Burslem), last quarter of eighteenth century.—*Lent by Frank Falkner, Esq., Bowden, Cheshire.*
439. FIGURE.
Figure of a dog of earthenware, painted in colours. By Ralph Wood. Staffordshire (Burslem), last quarter of eighteenth century.—*Lent by Frank Falkner, Esq., Bowden, Cheshire.*
440. BUST.
Bust of earthenware, uncoloured: John Milton. By Ralph Wood. Mark, "81 Ra. Wood, Burslem," impressed. Staffs. (Burslem), last quarter of eighteenth century.—*Lent by Frank Falkner, Esq., Bowden, Cheshire.*
441. STATUETTE.
Statuette of earthenware, painted in colours: "The Sweep." By Ralph Wood. Staffs. (Burslem), last quarter of eighteenth century.—*Lent by Frank Falkner, Esq., Bowden, Cheshire.*
442, 443. STATUETTES.
Pair of Statuettes of earthenware, painted in colours: "The Haymakers." By Ralph Wood. Mark on 139, R. Wood, impressed. Staffs. (Burslem), last quarter of eighteenth century.—*Lent by Frank Falkner, Esq., Bowden, Cheshire.*

Case W—*continued.*

444. GROUP.
Group of earthenware, painted in colours: "The Vicar and Moses." By Ralph Wood. Mark, "Ra. Wood, Burslem," impressed. Staffs. (Burslem), last quarter of eighteenth century.—*Lent by Frank Falkner, Esq., Bowden, Cheshire.*

445. FIGURE.
Figure of earthenware: "Summer," a girl with flowers in her apron, painted in colours. By Ralph Wood. Staffordshire (Burslem), last quarter of eighteenth century.—*Lent by Frank Falkner, Esq., Bowden, Cheshire.*

446. FIGURE.
Figure of a girl of earthenware, painted in colours, modelled by Voyez and made by Ralph Wood. Staffs. (Burslem), last quarter of eighteenth century.—*Lent by Frank Falkner, Esq., Bowden, Cheshire.*

447. FIGURE.
Figure of a goat lying down of earthenware, painted in colours. By Ralph Wood. Staffs. (Burslem), etc.—*Lent by Dr. E. J. Sidebotham, Bowden.*

448. FIGURE.
Figure of a ram lying down of earthenware, painted in colours. By Ralph Wood. Staffordshire (Burslem), last quarter of eighteenth century.—*Lent by Dr. E. J. Sidebotham, Bowden.*

449, 450. PLATES.
Two plates of cream coloured earthenware ("Queen's ware"), painted in colours, with "A view at Hackfall in Yorkshire" and "Coverham Abbey, in Coverdale, Yorkshire," respectively. Duplicates of plates in a service painted with views of English scenery and made by Josiah Wedgwood for the Empress Catherine II. of Russia in 1775. Staffordshire (Etruria).—*Lent by Dr. E. J. Sidebotham, Bowden.*

451. GROUP.
Group of earthenware, painted in colours: A bull attacked by a dog. By Ralph Wood. Staffordshire (Burslem), last quarter of eighteenth century.—*Lent by Frank Falkner, Esq., Bowden, Cheshire.*

452. TOBY JUG.
"Toby jug" of earthenware, painted in colours. Made by Ralph Wood. Staffordshire (Burslem), about 1770.—*Lent by Frank Falkner, Esq., Bowden, Cheshire.*

453. FIGURE.
Figure of earthenware, painted in green and manganese brown: A sportsman with gun and dog. By Ralph Wood. Staffordshire (Burslem), last quarter of eighteenth century.—*Lent by Frank Falkner, Esq , Bowden, Cheshire.*

454. FIGURE.
Figure of a shepherd with sheep slung over his shoulder, of earthenware, painted in colours and decorated with oil gilding. By Ralph Wood. Staffordshire (Burslem), last quarter of eighteenth century.—*Lent by Frank Falkner, Esq., Bowden, Cheshire.*

455. TOBY JUG.
"Toby jug" with cover of earthenware, painted in colours. By Ralph Wood. Staffordshire (Burslem), last quarter of eighteenth century.—*Lent by Frank Falkner, Esq., Bowden, Cheshire.*

456. TOBY JUG.
"Toby jug" of earthenware, painted in colours. By Ralph Wood. Staffordshire (Burslem), last quarter of eighteenth century.—*Lent by Frank Falkner, Esq., Bowden, Cheshire.*

457. FIGURE.
Figure of earthenware, painted in colours: "Old Age," an old man leaning on a stick and a crutch. By Ralph Wood; indistinctly marked. Staffordshire (Burslem), last quarter of eighteenth century.—*Lent by Frank Falkner, Esq., Bowden, Cheshire.*

458. FIGURE.
Figure of earthenware, painted in colours: Venus with Cupid and a dolphin. By Ralph Wood. Staffordshire (Burslem), last quarter of eighteenth century.—*Lent by Frank Falkner, Esq., Bowden, Cheshire.*

459. FIGURE.
Figure of earthenware, painted in colours: Neptune with a dolphin. By Ralph Wood. Staffs. (Burslem), last quarter of eighteenth century.—*Lent by Frank Falkner, Esq., Bowden, Cheshire.*

460. CUP.
Cup of earthenware, painted in colours, in form of a Satyr's head. By Ralph Wood. Staffordshire (Burslem), last quarter of eighteenth century.—*Lent by Frank Falkner, Esq., Bowden, Cheshire.*

461. CUP.
Cup of earthenware, painted in colours, in form of a Satyr's head. By Ralph Wood. Staffordshire (Burslem), last quarter of eighteenth century.—*Lent by Frank Falkner, Esq., Bowden, Cheshire.*

Case X.

Collection of Leeds Pottery.

Lent by R. Wilson, Esq., Leeds.

688. DISH.
Dish (oval), one of a pair; perforated, with twisted handles.
689. DISH.
Dish, perforated, twisted handles; heads in relief.
690. CANDLESTICK.
Candlestick, dish shaped.
691. PLATE.
Plate, perforated edge.
692. DISH AND COVER.
Dish and cover, twisted handles; cover perforated, embossed acanthus ornamentation surmounted by figure of infant holding basket of flowers.
693. BASKET AND STAND.
694. CANDLESTICK.
Candlestick, dish shaped.
695. DISH.
Dish; similar to No. 669.
696. PLATE.
Oval plate, perforated rim.
697. PLATE.
Plate, perforated rim.
698. PLATE.
Plate, perforated rim.
699. SAUCE-BOAT.
Sauce-boat, in the form of a shell.
700. TEAPOT.
Teapot, decorated with sprays of flowers in red and green.
701. CUP AND SAUCER.
702. CREAM JUG.
Cream jug, decorated in imitation of Lowestoft ware.
703. TEAPOT.
Teapot, decorated with figures, landscapes and houses in colours.
704. PLATE.
Plate, of oval form, decorated with birds in black transfer.
705. PLATE.
Plate, of oval form, decorated with birds in black transfer.
706. TEAPOT.
Teapot, coloured and decorated bands, twisted handles.
707. CUP AND SAUCER.
Cup and saucer, with inscription in Dutch.
708. PLATE.
Plate; the rim is divided into compartments in which are inscriptions in Dutch; portraits of lady and gentleman in centre.
709. MUG.
Mug, copper lustre band on rim and verse on body.
710. TEA-CADDY.
Tea-caddy, ornamented with gilt bands and foliated scrolls.
711. SILVER LUSTRE CUP AND SAUCER.
712. SILVER LUSTRE LOVING CUP.
713. SILVER LUSTRE CUP AND SAUCER.
714, 715. CUPS AND SAUCERS.
Two cups and saucers; the ground is in yellow, decorated with vine leaves in silver lustre and flowers in red.
716. TEA-CADDY.
717. MUG.
Mug, copper lustre, with figures in white relief.
718. TEAPOT.
719. CREAM JUG.
720. TEAPOT.
Teapot, fluted, decorated with vertical blue lines.
721. DISH.
Dish (oval), perforated, blue decoration on rim.
722. SUCRIER.
Sucrier, decorated in the Chinese taste—evidently in imitation of Worcester porcelain.
723. DISH AND COVER.
Oval dish and cover, with monogram "G" contained in panel formed by palm branches.
724. PIG.
Pig, in the form of a pepper caster, supported on a stand.

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